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# Undergraduate

## Catalogue 2007-2008

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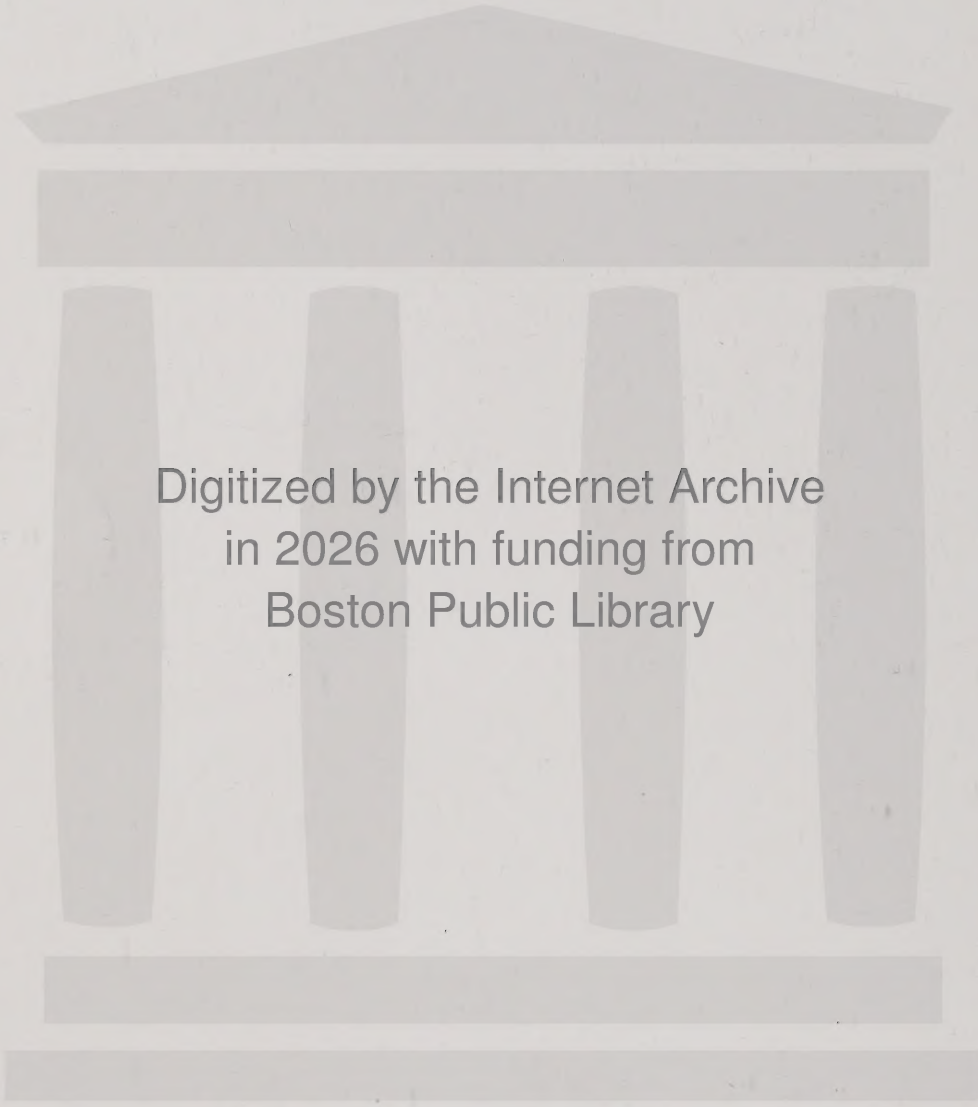
BOSTON MASSACHUSETTS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Undergraduate
Catalogue 2007-08

# Communication and the Arts

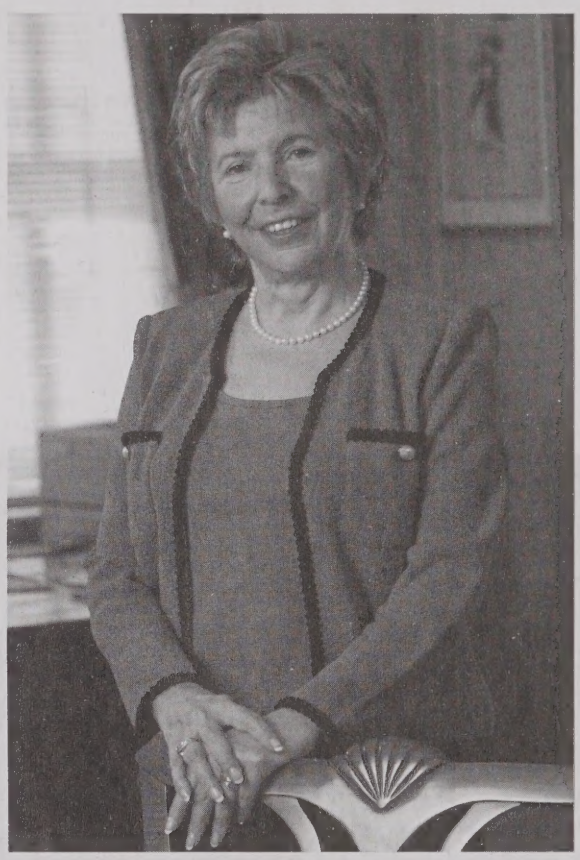
Information in this bulletin is accurate as of July 1, 2007, unless otherwise specified. The College reserves the right to change any provision and requirement in this catalogue at any time within the student's term of residence. The College specifically reserves the right to change its tuition rates and other financial charges. The College
also reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

For further information, contact:

Office of Undergraduate Admission
Emerson College
120 Boylston Street
Boston, MA 02116-4624

Telephone: 617-824-8600
Fax: 617-824-8609
Email: *admission@emerson.edu*

www.emerson.edu



**President Jacqueline Liebergott**

## College Mission Statement

Emerson College is committed to excellence in education for communication and the arts. Founded on the study of oratory and the performing arts, Emerson's distinctive undergraduate and graduate curricula have expanded. We continue to challenge students to think and express themselves with clarity, substance, and insight, instilling the highest professional standards through rigorous academic inquiry and experiential learning. Our specialized major and external programs are based in and integrated with the liberal arts and interdisciplinary study, and are informed by a set of core values: freedom of expression, diversity of perspective, cultural awareness, integrity, civility, and the responsibility of ethical choice.

Our mission is to inspire students to create and communicate with depth, honesty, courage, and passion, both as professionals in their fields and as informed and articulate participants in society.

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## Fall 2007

| | |
|---|---|
| August 29 | New International Undergraduate move-in & International Orientation begins |
| September 2 | New Undergraduate residence hall move-in begins |
| September 3 | Labor Day; New Undergraduate residence hall move-in continues |
| September 4 | Faculty Institute; Undergraduate orientation begins |
| September 7 | Last date to withdraw from Fall 2007 with a full refund |
| September 8, 9 | Residence halls open for returning students |
| September 10 | Classes begin at 8:00 am |
| October 8 | Columbus Day observed (no classes held) |
| October 9 | (Tuesday) Monday class schedule observed |
| October 19-21 | Family Weekend |
| October 26 | First 7-week session ends |
| October 29 | Second 7-week session begins |
| November 12 | Veteran's Day observed (no classes held) |
| November 20 | Classes end at 9:45 pm |
| November 21 | Residence halls close at noon |
| November 21-23 | Thanksgiving Vacation (no classes) |
| November 25 | Residence halls open at noon |
| November 26 | Classes resume at 8:00 am |
| December 14 | Last day of regular instruction |
| December 15,17,18 | Final Examinations (Saturday, Monday, Tuesday) |
| December 18 | Last Day of Fall 2007 Semester |
| December 19 | Residence halls close at noon |
| December 20 | Grades due online by 11:00 pm |
| December 22 | Grades viewable on the web |

## Spring 2008

| | |
|---|---|
| January 17 | Residence hall move-in for new students;<br>Orientation for new Undergraduate students begins |
| January 18 | Last date to withdraw from Spring 2008 with a full refund |
| January 19, 20 | Residence halls open for returning students |
| January 21 | Martin Luther King, Jr. Day (no classes) |
| January 22 | Classes begin at 8:00 am |
| February 18 | President's Day observed (no classes) |
| February 19 | (Tuesday) Monday class schedule observed |
| March 7 | First 7-week session ends; classes end 9:45 pm |
| March 8 | Residence halls close at 12 noon |
| March 10-16 | Spring Break (no classes) |
| March 16 | Residence halls open at 12 noon |
| March 17 | Classes resume at 8:00 am; second 7-week session begins |
| April 21 | Patriot's Day (no classes) |
| April 23 | (Wednesday) Monday class schedule observed |
| April 30 | Last day of regular instruction |
| May 1,2 | Reading/Make-up Days |
| May 5,6,7 | Final Exams (Monday, Tuesday, Wednesday) |
| May 10 | Grades due online by 11:00 pm |
| May 13 | Grades viewable on the web |
| May 19 | Commencement |
| May 20 | Residence halls close at noon for students who graduated on May 19, 2008 |

## Summer 2008

| | |
|---|---|
| May 26 | Memorial Day (no classes) |
| May 27 | Summer Session I classes begin |
| July 3 | Summer Session I classes end at 9:45 pm |
| July 4 | Independence Day observed (no classes) |
| July 7 | Summer Session II classes begin |
| August 15 | Summer Session II classes end at 9:45 pm |
| August 18 | Grades for Summer Session II due online by 4:00 pm |

## History of the College

Founded in 1880 by Charles Wesley Emerson, noted preacher, orator, and teacher, Emerson has grown into a comprehensive college enrolling nearly 4,000 undergraduate and graduate students from 48 states and several dozen countries. The original concentration on oratory has evolved into specialization in the fields of communication, communication sciences and disorders, journalism, performing arts, visual and media arts, and writing, literature and publishing.

Since Emerson's founding, the elements of human communication—the spoken word, the written word, the gesture—have changed in both form and substance, and the media through which they flow have changed and multiplied. Radio, motion pictures, television, and the sciences of speech pathology and audiology have all evolved during the past century.

Throughout its history, Emerson College has shown the capacity to respond to and meet the needs of education in communication and the arts. Emerson was the first college in New England to establish an educational FM radio station (WERS in 1949); one of the first colleges in the nation to establish a program in children's theater (1919), and one of the first colleges in the nation to offer undergraduate programs in broadcasting (1937). Among its other pioneering achievements, Emerson offered professional-level training in speech pathology and audiology (1935); established a closed circuit television broadcast facility, WERS-TV (1955); and created a Bachelor of Fine Arts in film (1972).

Emerson today continues this tradition of innovation in communication and the arts. For example, in 1980 the College initiated a comprehensive, graduate-level program in professional writing and publishing—the first such

program in the nation specifically designed to meet the expressed needs of the publishing industry, and now offers the Master of Fine Arts in that field. More recently, Emerson began offering the Ph.D. in Communication Disorders. The College is organized into two schools and an institute—a School of the Arts; a School of Communication; and an Institute of Liberal Arts and Interdisciplinary Studies.

Concurrent with programmatic evolutions and academic reorganizations, Emerson has continued to upgrade the technology and the facilities necessary to support the curriculum. Emerson's radio and television stations both offer webcasts in addition to traditional broadcasts, and the state-of-the-art Tufte Performance and Production Center opened in the Fall of 2003. In March of 2004, Emerson began construction of a new residence hall and campus center. Emerson's expansion into Boston's cultural district has brought it within a few city blocks of the site where the College was first located in 1880. This return to the College's roots has been accompanied by a renewal of its commitment to foster innovation and excellence in communication and the arts. Emerson College is fully accredited by the New England Association of Schools and College, Inc. and is a member of the Council of Graduate Schools.

## Honorary Degrees and Awards

Emerson College awards the following honorary degrees: Doctor of Laws, Doctor of Humane Letters, Doctor of Literature, and Master of Arts. In addition to honorary degrees awarded through the College, the Musical Theatre Society confers the annual Leonidas A. Nickole Award of Distinction to an individual or individuals who have distinguished themselves as a role model in the field of the American musical theatre. Phi Alpha Tau, the oldest communication arts honorary fraternity in the country, presents the Joseph E. Connor Award to any individual or individuals who have distinguished themselves in the field of communication.

The following is a partial list of recent recipients of honorary degrees and awards through the College.

**Honorary Degree Recipients**

Alan Alda
Edmund N. Ansin
Joseph R. Biden
Ian Bowles
Tom Brokaw
Art Buchwald
Carol Burnett
Christopher B. Cerf
Michael E. Capuano
Peggy Charren
Ted Cutler
Edward Eskandarian
Tom Freston
Jean Picker Firstenberg
Fred Friendly
R. Buckminster Fuller
David Gergen
Henry Hampton
Leo J. Hindery, Jr.
Gwen Ifill
Shoo Iwasaki
Gish Jen
James Earl Jones
John Kerry
Stanley Kunitz
Sherry Lansing
Norman Lear
Denis Leary
Thomas Lux
Peter G. Meade
Mayor Thomas Menino
Sue Miller
Patricial Edenfield Mitchell
Walter Mosley
Rod Parker
Thomas Payzant

Dith Prahn
Hal Prince
Gene Roddenberry
Walter V. Robinson
Isabel Sanford
Gerald Schoenfeld
Terry S. Semel
Rod Serling
Robert F.X. Sillerman
Robert A. Silverman
Lesley Stahl
Robert Steele
Evan Thomas
Donald Thurston
Kathleen Turner
Liv Ullmann
John Updike
Jack Valenti
Henry Winkler

**Leonidas A. Nickole Award of Distinction**
(presented by The Musical Theatre Society)
Beatrice Arthur
Christine Baranski
Ann Baxter
Michael Bennett
Jerry Bock
Ray Bolger
Carol Channing
Martin Charnin
Betty Comden
Barbara Cook
Fred Ebb
Scott Ellis
Peter Gennaro
Jack Gilford
Adolph Green
Sheldon Harnick
Shirley Jones
John Kander
Michael John LaChiusa
James Lapine
Carol Lawrence
Lotte Lenya
Patti LuPone
Joe Masteroff
Donna McKechnie
David Merrick
Brian Stokes Mitchell
Robert Morse
Donna Murphy
Leonidas A. Nickole
Janis Paige
Bernadette Peters
Harold Prince
Ann Reinking
Stephen Schwartz
Stephen Sondheim
Susan Stroman
Charles Strouse
Julie Taymor
Ben Vereen

**Phi Alpha Tau Joseph E. Connor Award**
Yul Brynner
Walter Cronkite
Hugh Downs
Arthur Fiedler
Robert Frost
David Hartman
Elia Kazan
Thomas Leahy
Jack Lemmon
Edward R. Murrow
Carl Reiner
Robert Sarnoff

## Undergraduate Programs

Schools and Departments, Majors, Concentrations, and Minors.

## School of the Arts

### Department of Performing Arts

- Acting; BFA
- Design/Technology; BFA
- Musical Theatre Performance; BFA

- Stage/Production Management; BFA
- Theatre Education; BA
- Theatre Studies; BA

### Department of Visual and Media Arts

Media Production Track; BA, BFA

- Animation and Motion Media
- Cinematography/Videography
- Directing Narrative Fiction
- Documentary Production
- Experimental Narrative Fiction
- Film
- Interactive Media
- Post-production
- Producing
- Post Production
- Radio
- Sound Design/Audio
- Studio Television Production
- Writing for Film and Television

Media Studies Track; BA

### Department of Writing, Literature and Publishing

Writing, Literature and Publishing; BA, BFA

Minors offered by the School of the Arts:

- Dance
- Fiction
- Literature
- Music Appreciation
- Photography
- Poetry
- Publishing
- Visual Studies and the Arts
- Writing

## School of Communication

### Department of Communication Sciences and Disorders

- Communication Sciences and Disorders; BS

### Department of Journalism

- Broadcast Journalism; BS
- Print and Multimedia Journalism; BS

### Department of Marketing Communication

- Marketing Communication: Advertising and Public Relations; BS

### Department of Organizational and Political Communication

- Communication Studies; BS
- Political Communication: Leadership, Politics, and Social Advocacy; BS

Minors offered by the School of Communication:

- Brain and Language
- Entrepreneurship
- Hearing and Deafness
- History
- Journalism
- Leadership & Management
- Marketing Communication
- Philosophy
- Political Communication
- Political Science
- Psychology
- Sociology
- Science

### Institute for Liberal Arts and Interdisciplinary Studies

- Individually Designed Interdisciplinary Majors
- Honors Program

Minors offered by the Institute:

- Performance Studies
- Post-Colonial and Global Studies
- Women's and Gender Studies

# Undergraduate Admission

Emerson College welcomes applications from students whose interests and abilities are compatible with a major in communication and the arts and who are well prepared to meet the challenges of a strong liberal arts curriculum. Admission is competitive. Selection is based upon academic promise as indicated by secondary-school performance, academic recommendations, writing competency, and standardized tests results, as well as personal qualities as demonstrated by extracurricular activities, community involvement, and leadership.

Students interested in applying to Emerson should contact the Office of Undergraduate Admission for a viewbook and application or go online to *http://admission.emerson.edu/* to apply electronically, download application forms, and obtain information about visiting, interviews, admission requirements, and financial assistance.

Emerson College
Office of Undergraduate Admission
120 Boylston Street
Boston, MA 02116-4624
Telephone: 617-824-8600
Fax: (617) 824-8609
Email: *admission@emerson.edu*
Online: *www.emerson.edu/admission*

## Visiting Emerson

We encourage prospective students and their families to visit Boston and the Emerson campus. Please contact the Admission Visitor Center at 10 Boylston Place or go online to view available tour dates, register for special visiting programs, and obtain directions.

Campus Tours and Information Sessions
Student-guided tours are conducted most weekdays and some Saturdays during the academic year. Campus tours are linked to an information session led by an admission counselor and last about an hour. The schedule of available tour dates and times can be found online at *http://visit.emerson.edu/*. Campus maps are available to students who are unable to participate at a time when tours are scheduled.

### Interviews

The Admission Office does not conduct personal interviews; however, if you would like meet with an admission counselor in an informal, non-evaluative setting, you are welcome to stop by the Admission Visitor Center (10 Boylston Place) anytime during business hours, Monday through Friday.

### Fall Open House for Seniors

Two open house programs for high school seniors and their parents are conducted on campus in the fall, one each in October and November. Specific program information is posted on our website in August.

### Transfer Student Open House

An open house program specifically for transfer students is conducted on campus each February. Program information is posted on our website in December.

## First-Year Admission

Emerson welcomes applications from students with strong academic and personal qualities. The academic preparation for successful candidates should include four years of English and three years each of mathematics, science, social science, and a single foreign language. The Admission Committee is interested in how students have challenged themselves academically, balancing hard work with extracurricular activities. Students interested in applying to Emerson may contact the Office of Undergraduate Admission for an application form or go online to http://admission.emerson.edu/ to download the application or apply electronically.

Candidates for first-year admission must submit the following material by the appropriate application deadline:

- The Common Application and application fee ($65).
- The Emerson College Supplement to the Common Application.
- Personal essay, short answers, and activities. If applying to the Honors Program, a supplementary Honors essay and writing sample/graded paper (see the Emerson College Supplement to the Common Application).
- Official secondary school transcript indicating the date, or anticipated date of graduation, or documentation of a high school equivalency examination (G.E.D.). An official FINAL transcript is required prior to matriculation.
- Common Application School Report (with school counselor evaluation).
- One Teacher Evaluation from a teacher of an academic subject, i.e. English, mathematics, social science, science, or foreign language.
- Common Application Midyear Report.
- Official SAT or ACT test results.
- Candidates for programs offered by the Department of Performing Arts are required to submit a résumé of theatre-related activities and either audition or interview, or submit a portfolio or essay. (see *http://stagedoor.emerson.edu*).
- Candidates for the Media Production major in Film are required to submit a 5-10 page script or the Common Application Arts Supplement (Visual Arts and Film section) which asks for a résumé

of related experience, programs or workshops attended, and awards received as well as a 10-minute CD of DVD.

**Optional Application Materials:**
Candidates for programs offered by the Departments of Journalism and Writing, Literature and Publishing may submit a graded writing sample, independent writing, or newspaper article in addition to the required admission essay.

## Early Action

Students for whom Emerson is a first choice are invited to apply for Early Action. Early Action is non-binding and students who complete an application by the Early Action deadline of November 1 will be sent notification on December 15. Students admitted through Early Action are encouraged to submit an enrollment deposit as soon as possible, but are not required to do so until May 1.

## Regular Admission Deadlines

First-year candidates for September Admission must submit their applications and all supporting credentials by January 5 (notification date, April 1). First-year candidates for January Admission must submit their applications and all supporting credentials by November 1 (notification date, December 15). Students who complete their application after the deadline will by considered on a case-by-case basis.

## International Admission

Emerson welcomes applications from international students. Successful candidates should present superior school records along with successful results on standardized tests or national examinations. International students applying for first-year admission must submit the Common Application, application fee (US$65), Emerson College Supplement to the Common Application, and supporting credentials (described above) by the appropriate deadline for September or January Admission. In addition, international applicants must submit:

- The Common Application International Supplement to the Secondary School Report.
- Official secondary school records, certificates, and national examinations (which, if not in English, must be accompanied by an English translation).
- SAT or ACT test results (if four or more years of education were completed in English.
- Official results of the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS), if English is not your primary language. NOTE: A minimum IELTS score of 7 or Internet-based TOEFL score of 80 (213 on the computer-based or 555 paper-based test) is required.
- Certification of Finances demonstrating the necessary funds available to meet financial obligations (see International Application Supplement).

In order to enter the U.S. to study, international students who are not U.S. citizens or permanent residents of the U.S. need F-1 Student Visas. To obtain the visa, students must present a valid Certificate of Eligibility (Form I-20) to a U.S. Embassy or Consulate. The I-20 is issued by Emerson College only to international students who are offered admission, have paid their tuition deposit (and housing deposit, if applicable), and have submitted satisfactory evidence of financial support (Certification of Finances).

## Transfer Admission

Emerson welcomes applications for transfer admission from students with prior coursework at two- and four-year institutions. Admission is competitive and based on academic performance, personal goals, extra-curricular or community activities, and/or employment experience. Successful transfer students typically maintain a 3.0 grade point average in previous college work, however, individual circumstances as described by the candidate in the application will be considered. Emerson requires transfer students to complete one full year, a minimum of twenty credits in their major, and the final semester at the College.

Candidates for transfer admission must submit the following material by the appropriate deadline for September or January Admission:

- The Common Application for Transfer Students and application fee ($65).
- The Emerson College Supplement to the Common Application for Transfer Admission.
- Personal essay, short answers, and activities. Candidates who have been out of school for one or more years must submit a work résumé.
- Official transcripts from all colleges/universities attended as well as an official final secondary school transcript indicating the date of graduation (or G.E.D.).
- One evaluation from a college instructor who has taught you in an academic subject. Additional recommendations may be sent from other professors or supervisors at your place of work/internship.
- Official SAT or ACT test results (not required of candidates having an Associate's Degree, the equivalent of two full-time years of college (60-64 credits), or who have been away from high school three or more years).
- The Common Application's College Official's Report.
- Candidates for programs offered by the Department of Performing Arts are required to submit a résumé of theatre-related activities and either audition or interview, or submit a portfolio or essay. (see *http://stagedoor.emerson.edu*).
- Candidates for the Media Production major in Film are required to submit a 5-10 page script OR the Common Application Arts Supplement (Visual Arts and Film section) which asks for a résumé of related experience, programs or workshops attended, and awards received as well as a 10 minute CD of DVD.

### Optional Application Materials:

Candidates for programs offered by the Departments of Journalism and Writing, Literature and Publishing may submit a graded writing sample, independent writing, or newspaper article in addition to the required admission essay.

International students applying to transfer admission are required to submit the Common Application International Supplement to the Secondary School Report as well as additional documentation, such as a TOEFL score, Certification of Finances, or English translation of academic credentials. Please refer to the International Admission section, above.

### Transfer Application Deadlines

The deadline for September Admission is March 15 (notification by May 15). The deadline for January Admission is November 1 (notification date, December 15). Transfer applications completed after the deadlines will be reviewed on a rolling space available basis.

### Transfer Credit

Transfer credit is granted for comparable course work from accredited two- and four-year institutions that was completed in the last ten years and received a grade of "C" or better. A maximum of 96 credits (no more than 64 credits from a junior or community college) may be transferred to Emerson. [Beginning with the entering class or 2008, a maximum of 80 credits may be transferred to Emerson.] Following an offer of admission, students will receive a complete and final credit evaluation from the Registrar's Office indicating the number of transferable credits, class standing and the degree requirements satisfied as of the admission date. The Registrar's Office may require additional information to evaluate specific transfer credit, such as course descriptions, syllabi, or proof that a nonstandard grade is equivalent to a "C" or better.

## Performing Arts Requirements For Admission

Candidates for admission (first-year and transfer) to programs offered by the Department of Performing Arts are required to submit a résumé of theatre-related activities and either audition or interview, or submit a portfolio or essay. Please refer to the website http://stagedoor.emerson.edu for more information or contact the Performing Arts Department at 617-824-8780 or by email to auditions@emerson.edu.

**Auditions.** Auditions are required of candidates for the BFA programs in Acting and Musical Theatre, and for students electing a performance emphasis in Theatre Education and Theatre Studies. Auditions are scheduled in Boston and in various cities around the country using the online registration found *http://stagedoor.emerson.edu*.

**Résumé.** A brief résumé of theatre work is required of all candidates for the BFA programs in Acting, Musical Theatre, Stage/Production Management and Theatre Design/Technology and BA programs in Theatre Education and Theatre Studies.

**Interviews and Portfolios.** Students interested in Stage/Production Management and Theatre Design/Technology must interview with a member of the faculty and submit a portfolio for review prior to the interview. Refer to the website *http://stagedoor.emerson.edu* for special instructions and recommendations for portfolio contents.

**Essay.** Students applying for the BA programs in Theatre Education and Theatre Studies must submit a 300-500 word essay describing their interest in theatre to the Department of Performing Arts. Please be sure the essay is submitted by the application deadline.

## Admission To The Honors Program

The Emerson College Honors Program is a four-year interdisciplinary approach to education, offering individual mentoring and advising, special lectures, collaborative research projects, and faculty-directed independent study. Admission is very selective and limited to first-year candidates applying for September admission. Interested students are required to submit a supplementary Honors Essay and a graded writing sample from an 11th or 12th grade humanities class (English, history, social science), approximately 4-8 pages in length. Applicants with strong academic records, a commitment to community service and demonstrated leadership are invited into the Honors Program and receive a Trustees Scholarship covering half tuition. More information can be found online at *www.emerson.edu/institute/*.

## Early Admission

Academically qualified high school students may apply during their junior year for admission as first-year students for the subsequent fall semester. Up to four courses during their first year at Emerson may then be used to substitute for two year-long high school classes and satisfy graduation requirements. Candidates for Early Admission must interview with an admission counselor prior to filing an application. They must also obtain written approval from their parent(s) or guardian(s) as well as their secondary school, which must also agree to grant a high school diploma. Students participating in this program are not eligible for financial assistance.

## Admission Fees

Students should expect to incur the following costs during the admission and matriculation process:

- A $65 non-refundable application fee.
- A $200 non-refundable tuition deposit to confirm acceptance of admission to the College (applied toward first-semester charges).
- A $300 non-refundable room deposit for students requesting on-campus housing (applied toward first-semester charges).

## Advanced Standing

A maximum of one year or thirty-two (32) credits of advanced standing may be awarded through certain college-level examinations (or combination of examinations). Students may not receive credit twice for different exams taken in the same subject, e.g. AP or IB in mathematics. Official evaluations of advanced standing credit are made after students receive an offer of admission, and only when official examination results are submitted for credit consideration. Examples of examinations for advanced standing include:

### Advanced Placement Program (AP)

AP test scores of 3, 4 or 5 will receive four credits (one full course) in the area of the exam with the exception of the English Language, Literature, and Composition exams. A 4 or 5 on either exam will receive credit for WP 101: Expository Writing. A 4 or 5 on both exams will receive credit for WP 101 and an additional 100-level literature course. [Beginning with the entering class of 2008, only scores of 4 or 5 will be accepted for credit.]

### British General Certificate of Education, Advanced Level

Course credit will be awarded for grades A, B, or C. The amount of credit will be determined on a case-by-case basis.

### International Baccalaureate

Credit is awarded for higher-level examinations with scores of 4, 5, 6, or 7, with the exception of Language A/English, for which a score of 6 or 7 is required.

### College Level Examination Program (CLEP)

Official CLEP examination scores of "C" or better (450) may receive four (4) credits per exam. Students who take subject exams must earn a minimum grade of fifty (50) in order to receive four (4) credits for each exam with the exception of the second foreign language, which requires a higher score.

Emerson recognizes the academic value of other national educational systems and may consider certain examination results, certificates, and course work for advanced standing credit, such as the Abitur, Swiss Maturite, European Baccalaureate, and Canadian CEGEP 13th year. (Refer to the International Educational Credentials found in the International Supplement to the Application for Admission.)

## Deferred Admission

Students who wish to postpone their enrollment must submit a request in writing to the Office of Undergraduate Admission. Students who undertake academic work in the interim may be required to re-apply or re-activate their application by submitting official transcripts for review.

## Readmission From a Leave of Absence

Students may take a Leave of Absence from the College for a period of up to two years. During this two-year period, students are eligible for readmission to the College through the Academic Advising Center. Students planning to return to the College must contact the Academic Advising Center (617-824-7876) by the established deadline for the semester under consideration and return a Request for Readmission Form.

If granted readmission, students will fall under the same academic and social standing as when they left. If students have taken courses at other institutions while on leave from Emerson, they must have an official transcript of their work submitted to the Academic Advising Center for consideration during the readmission review process. When readmission is granted, the Registrar's Office will complete a transfer credit evaluation. There is no guarantee of readmission and formal approval for readmission is required. The College reserves the right to deny readmission. Once readmitted, students will be contacted by a staff member from the Academic Advising Center in order to register for classes.

Students who wish to return to the College more than two years after their last semester of enrollment must submit a new application to the Office of Undergraduate Admission and be subject to current admission standards. Credit for Emerson work previously completed is subject to course approval, and the student would follow the catalog in effect for the term in which he or she is readmitted.

## Students with Disabilities

Emerson is committed to providing equal access to its academic and social activities to all qualified students with disabilities so that they may enjoy and participate fully in the College community. While upholding this commitment, Emerson will also maintain the high standards of achievement that are essential to the integrity of the College's programs and services. Emerson offers services through its Disabilities Services Office to students with documented physical, visual, hearing, learning, medical, or psychiatric disabilities. For information and details pertaining to documentation and accommodations, contact the Disabilities Services Coordinator at (617) 824-8415 or by email at *dso@emerson.edu.*

## Change of Major

Students select a major at the time they apply for admission to Emerson College by designating their preference on their application for admission. Students who were undecided about their major at the time they applied for admission are encouraged to declare a major before entering their junior year at Emerson (that is, before earning more than 64 credits toward graduation). Students who want to change their declared major or specialization must complete a Change of Major Form available at the Academic Advising Center. All major or specialization changes require

the permission of the Department Chair of the desired major.

- Any student wishing to major in Media Production a specialization in Film or Writing for Film and Television must submit an application through Academic Advising Center. For information and deadlines contact the Center at 617-824-7876.
- The Department of Performing Arts prohibits the internal transfer of students into the performance-based programs; acting, musical theatre, and theatre studies with a performance emphasis.

# Student Life

Emerson provides a broad range of student development programs and services to complement the academic programs of the College. Open communication between and among students, faculty, and administrators is continuously cultivated and students are urged to seek support and guidance from all members of the College community.

Students are encouraged to become involved immediately in the wide variety of personal and professional learning experiences available through the College's many co-curricular and extra-curricular programs. In addition to on-campus opportunities, many students work and intern off-campus in production companies, advertising firms, social service organizations, local, and state government and broadcasting stations. Many Emerson graduates find a place on the career ladder as a result of these opportunities.

Social life at the College invariably includes participation in the numerous co-curricular and extra-curricular student organizations on the campus, and the many activities available in greater Boston, including symphony orchestras, professional theatres, museums, ballets, parks, historical landmarks, and professional sports teams. Emerson is within walking distance of shopping, entertainment, restaurants, and most cultural events. Buses and rail lines provide easy access to travel in and around Boston. Winter sports areas are only a couple of hours away, and summer beaches are even closer.

## Student Resources

The Office of the Dean of Students oversees the Division of Student Affairs, which is responsible for assisting students with all aspects of adjustment to college life, and is committed to fostering

a campus climate that encourages individual development, community responsibility, and an appreciation for diversity.

The Student Affairs staff is involved in the development and implementation of many activities and services, including New Student Orientation, student organization consultation, educational programming, and student leadership training. Support services are available to assist students with problems or unanticipated crises, to plan activities and to listen to student suggestions and complaints. Individual counseling is also available to help students with academic, career, and personal concerns.

The work of the Division of Student Affairs is guided by the belief that intellectual and personal development are inseparable, and that a healthy campus community is essential to the growth of the whole student. Student Affairs advances Emerson College's mission by providing a wide range of purposeful out-of-classroom experiences and services that encourage student learning and foster a sense of community. Students are challenged to think critically and support community standards within an environment where the principles of freedom of expression, civility, diversity, fairness, and caring are valued and affirmed. The Office of the Dean of Students is located in the Campus Center at 150 Boylston Street.

## Code of Conduct

All students at Emerson College have certain rights and responsibilities by virtue of their status in, and relationship to, the wider society of which Emerson is a part. In addition, there are particular rights and responsibilities that are derived from membership in the Emerson College community. These rights and responsibilities, as well as the Student Code of Conduct, appear in significant detail in the Student Handbook and on the web at *www.emerson.edu/student_life/*.

The Code of Conduct applies to all students enrolled in any course or program at Emerson College, whether on a part-time or full-time basis. Students found responsible for violations of the College's rules and regulations will be held accountable for their actions.

### Alcohol and Other Drug Policy

Emerson College is determined to establish and maintain living and learning environments that are free from the negative effects of alcohol and other drug (AOD) abuse. Focusing on responsible decision-making, the College offers a variety of health and wellness programs to increase education and awareness about AODs with the goal of reducing problems associated with them.

While the College encourages responsible decision-making regarding the use of legal drugs (alcohol, pharmaceuticals, etc.), it does not condone their abuse, underage drinking, or the use of any illegal drugs. The College will identify resources and provide assistance for students who have or who develop problems with AODs.

Students are expected to observe and comply with all College regulations regarding AODs and will be held accountable for violations. Sanctions may include up to and including suspension and/or dismissal from on-campus housing and/or the College.

A complete copy of the Emerson College Alcohol and Other Drug Policy, including specific regulations, can be obtained from the Office of the Dean of Students or found online at *www.emerson.edu/student_life/*.

## New Student Orientation

Orientation is the time set aside during a student's few days at Emerson to welcome freshman and transfer students to the campus community. Academic possibilities are explored through

meetings with advisors and peer orientation leaders, and various social and administrative activities are planned to assist new students in acclimating to their new environment. During Orientation students are introduced to many of the co-curricular and extra-curricular activities that complement the College's academic programs. New Student Orientation is coordinated by the Office of Student Life, located at 150 Boylston Street and can be reached at (617) 824-8638. The website is *www.emerson.edu/orientation*.

## Campus Center

The Campus Center serves as a "home base" for off-campus students and is a gathering place for all students. Lockers, lounges and dining are available, and the Center is used as a central place to study, socialize or rest between classes. The services and programs in the Center are designed to bring the students, faculty, and staff together in order to increase communication and build a sense of community.

Housed in the Center are an information desk, diner, lounge areas, meeting and conference rooms, SGA, student organization offices and mailboxes, piano rooms, the Offices of the Dean of Students, Student Life, Student Activities, Multicultural Affairs, Off-Campus Student Services and Gay, Lesbian, Bisexual, and Transgender Life. The Campus Center is located at 150 Boylston Street and can be reached at (617) 824-8680.

## Career Services

In addition to the outstanding preparation students receive in the classroom and through participation in co-curricular activities, Career Services provides the programs, services, and resources students need to help them reach their professional goals. Career Services advisors help guide students along their career paths, no matter what stage they are at. From their first day at Emerson until long after they graduate, students are encouraged to take advantage of all that Career Services has to offer.

Career Services offers: Individual assistance with self-assessment, career exploration, career decision making, internship/job searching, and more; an extensive resource library of communications- and arts-related career exploration and trade publications; a variety of career-related workshops, programs, and events; networking and mentoring opportunities with alumni and other industry professionals; assistance with internship and job search preparation, including resume and cover letter preparation, interview preparation, and mock interviews; on-line job and internship listings; and internship fairs.

For more information, visit *http://www.emerson.edu/career_services* or stop by the office at 216 Tremont Street, sixth floor.

## Counseling Center

The Counseling Center is an excellent place for Emerson students to begin looking for help with personal concerns, family problems, or other psychological issues. The Counseling Center serves as a resource to assist students in developing to their potential. To achieve this goal, a variety of services are provided. These include: short-term counseling and psychotherapy; support and therapy groups; crisis intervention; psychiatric consultation; referral to outside agencies; private psychotherapists and psychiatrists. The Counseling Center also provides the Emerson College community with consultation, outreach, and training on a variety of topics relevant to students' lives and psychological issues. All services are free of charge and confidential. The staff considers issues of student privacy to be of

utmost importance. No information is released to anyone, inside or outside the College, without the student's knowledge or consent, within the guidelines of professional ethics and legal principles. The Counseling Center is located at 216 Tremont Street and can be reached at (617) 824-8595.

## Health and Wellness

The Emerson College Center for Health and Wellness strives to meet the immediate health needs of both resident and off-campus students, and provides general medical care, GYN services, health counseling and education, routine lab work, and referrals to other health specialists when appropriate. Confidentiality within the guidelines of professional ethics and legal principles is guaranteed to all students using the Health Center. The staff consists of trained and licensed professionals, including nurse practitioners, a nutritionist, a physician assistant, a health educator, and a consulting general medicine physician. The Center also provides wellness education outreach programming and has developed an active peer health education organization, H.O.P.E. (Healthy Options in Peer Education). H.O.P.E. sponsors and provides health and wellness programming relevant to college age students.

The Health Center is open for appointments Monday through Friday during the academic year and is closed on weekends, holidays, and college breaks. Emerson College is situated in an area within two miles of five major hospital emergency rooms. When the Center is closed students should seek care for urgent and emergency care at the nearest Emergency Center. Public Safety can assist resident students with transportation for urgent medical problems when the Center is closed. When possible, non-urgent care should wait until the Center reopens to avoid unnecessary medical bills. Dental service is not available, but a listing of local dentists and dental schools that provide services to students is available at the Center.

All students are required to submit a medical history form. The Commonwealth of Massachusetts also mandates the following immunizations be completed prior to college entrance: Measles, Mumps, Rubella (2 doses each or 2 MMR's), Tetanus (booster within 10 years), Hepatitis B (3 doses), and the Meningococcal vaccine (1 dose) within the last 5 years and at least 2 weeks prior to the start of classes. Information regarding the risk of Meningitis including the vaccine verification/waiver form is sent with the health forms. Students unable to receive the Meningitis vaccine prior to arrival on campus may order and receive it at the Center for an additional fee. Detailed information on ordering the vaccine will be sent with the Orientation mailings. The Health Center is located at 216 Tremont Street, and can be reached at (617) 824-8666; email address: health_center@emerson.edu; website: *www.emerson.edu/health_center*.

## Health Insurance

Massachusetts law requires all students enrolled in a college at least 3/4 time to be covered by a qualifying health insurance. The plan must meet established minimum benefit guidelines as defined by state law. Annually, students must choose the group health insurance plan offered through Emerson College or demonstrate that they have comparable qualifying coverage, provided by an insurance carrier based in the United States. During the academic year students enrolled solely under the College sponsored program are required to first seek medical care at the Center for non-emergency medical conditions. The Student Administrative Services office mails a copy of the College sponsored plan to all qualified students

annually. The brochure outlines the insurance requirements, criteria and process for requesting a waiver of insurance. The brochure can also be accessed at the Health Center website: *www.emerson.edu/health_center*.

## International Student Affairs

International students are provided support and relevant information through this Office. The staff is available to process immigration forms, provide advice regarding I-20s, IAP 66/DS-2019 forms, and practical training, and discuss issues related to academics and adjustment to the United States. The Director works with the Emerson International student organization and plans orientation, informational meetings, and social programs for international students. The Office of International Student Affairs is located at 216 Tremont Street and can be reached at (617) 824-7858; website: *http://www.emerson.edu/student_life/*.

Optional Practical Training – Optional practical training (OPT) is a type of work authorization benefit available to most F-1 students. OPT is available for a total of 12 months during or after completion of studies. Students may chose to do some, all or none of the optional training before graduation but most students choose to take their 12 months of OPT after graduation. Students are eligible to apply for post-completion OPT no earlier than 90 days prior to the last day of the graduating semester and no later than 14 days prior to the last day of the graduating semester. Students are encouraged to plan ahead and apply early to avoid any delay or problem in the application process..

## Multicultural Student Affairs

The Office of Multicultural Student Affairs cultivates involvement opportunities for AHANA (African, Hispanic, Asian, and Native American) and multi-racial students to maximize chances for their successful academic and social transition, integration and retention at the College. The Director of Multicultural Student Affairs is available to discuss academic, cultural, personal, and social concerns. All students are encouraged to meet with the Director. The Office Multicultural Student Affairs is located in the Campus Center at 150 Boylston Street. The Director can be reached at (617) 824-8642; website: *www.emerson.edu/student_life/*.

## Cultural Center

The Cultural Center was established to enhance the educational, cultural and social needs of the campus community. The Center is available for all students, faculty, and staff, and is host to a number of programs throughout the year. The offices of the cultural based student organizations, a kitchenette and lounge area are housed in the Center. The Center is located in the Campus Center at 150 Boylston Street, and can be reached at (617) 824-8642.

## Off-Campus Student Services

Over half of the undergraduate student population lives off-campus. Off-campus or commuting students live at home with family members, in apartments by themselves, or with roommates. The Office of Off-Campus Students Services (OCSS) supports and serves this population by providing a variety of resources and programs. OCSS coordinates the discounted MBTA-Pass program, provides information relative to off-campus living, maintains a vacancy listings database and assists students with roommate matching. Emerson students can access the

"Apartment Listings" and Roommate Wanted Message Board" links on the web at *http://www.emerson.edu/offcampus_housing/*. The Off-Campus Network (OCN), a student organization, partners with the Coordinator of OCSS to provide a seasonal newsletter and a series of events for socializing and support. The Office of Off-Campus Student Services is located at 150 Boylston Street and can be reach at (617) 824-7863; website: *www.emerson.edu/offcampus_housing*.

## Residential Living Office of Housing and Residence Life

Emerson residence halls offer students the opportunity to live in the city of Boston and develop responsibility and independence through active participation in their living community. All Emerson students may apply for on-campus residence hall accommodations, but on-campus housing is limited.

We encourage incoming freshman to live in Emerson residence halls, but on-campus housing is neither required nor guaranteed. All first-year students who submit a $300 deposit no later than May 1 are typically assured of securing a residence hall room. Housing for transfer students entering in the fall semester is extremely limited (see Office of Off-Campus Student Services).

Professional staff serve as residence directors and upperclassmen serve as resident assistants. The primary goal of the residence hall staff is to assist students in cultivating and maintaining a community environment conducive to learning and personal development.

Both residence halls are conveniently located near all of the College's academic and administrative buildings. The locations of our residence halls are:

80 Boylston Street, Boston
150 Boylston Street, Boston

The "Little Building" (80 Boylston Street) offers housing in doubles, triples, and suites. The main dining hall and a convenience store are located in the Little Building. Piano Row (150 Boylston Street) offers housing in four- and six-person suites. A cafe and convenience store are located in Piano Row.

The College provides breakfast, lunch, and dinner in the College dining hall for students living on- and off-campus. The meal plan is mandatory for all undergraduate students living in the residence halls.

All students living in the residence halls are required to sign a room and board contract for the full academic year. Students are obligated to fulfill their full year commitment unless they graduate in mid-year or attend one of the College's external sites during the Spring semester.

## Learning Communities

The Office of Housing and Residence Life provides specialized housing in Learning Communities. These communities offer students, faculty, and staff the opportunity to form and participate in residence hall learning groups organized around common academic and/or intellectual interests related to the College's mission, or a specific area of growth and development. Choosing to be a part of any of the communities listed here involves a commitment to fellow students living within the cluster. For four communities (Digital Culture, Performing Culture, Leadership Through Service, and Writers' Block) that commitment involves becoming a part of the College's New Pathways Program. The two other learning communities (STAR and Wellness) are not integrated within any specific academic program.

### The STAR (Students Taking Active Roles) Floor, Piano Row

This community is targeted for the new student wishing to live in a smaller community comprised of fellow freshman, while being a part of the larger Emerson community. As a "freshmen only" floor students develop lasting relationships with other students experiencing college for the first time, while accessing opportunities for resource development and Student Affairs staff contact. As part of the STAR floor, students take a one-credit non-tuition bearing course, held on the floor the student lives on, devoted to college transition. Activities on the floor will focus on community development, success in college, and involvement in the Boston and Emerson community.

### The Wellness Floor, Little Building

Are you looking to explore how to live a healthier life? The residents of this floor learn about options such as meditation, exercise, and nutrition that can benefit your mind, body, and soul. Programs provide a fun way to experiment with wellness concepts and ideas that may not be familiar to you. Students selecting to live on this floor commit to leading an alcohol, nicotine, and other drug free lifestyle, working with a team of other students from the floor to provide programs on wellness issues for the floor, and attending regularly scheduled meetings/programs.

### New Pathways Learning Communities

Students who choose New Pathways Living/ Learning communities have the opportunity to participate in an innovative program that integrates coursework, co-curricular and residential experiences around a common interdisciplinary theme. The New Pathways Program links a first-year Institute seminar with a complimentary liberal arts course and topically designed writing course. It is a great opportunity to make new friends with common interests and to enhance the first-year learning experience.

Students enrolled in the New Pathways program commit to a cluster of thematically linked courses during their first year. The New Pathways Living/ Learning Communities are:

### The Digital Culture Floor, Little Building

Some people are born with a mouse in their hand. Others are enthusiastic newcomers to the world of technology and culture. This residential community gives everyone the opportunity to discover their inner techie. Whether you know your way around the keyboard or are just interested, this floor is for you. The residents design original works of digital media while sharing knowledge, design ideas, and feedback. Each year the residents display their work at the end of the year Digital Media Show.

### Leadership Through Service, Little Building

Want to change the world? Through active participation in service opportunities students will gain a greater understanding of civic responsibility and have an opportunity to develop valuable leadership and life skills. All students committed to working closely with other interested members of the campus and contributing to the greater Emerson community are invited to participate in this initiative. Possible service activities could include reading to elementary school children, working with the homeless, and environmental clean-up projects.

### The Writers' Block, Piano Row

Although some see writing as a solitary art, members of the Writers' Block are a close community of new and experienced writers who strive for writing excellence. The residents explore creative expression in philosophy and literature. Poetry, drama, fiction, and nonfiction are starting points for inquiry, reflection, and creative expression. Students who choose to live on this

floor participate in informal writing workshops and produce the Writers' Block Literary Anthology.

**Performing Cultures, Piano Row**
Is all the world your stage? Are you a devotee of the spoken word, stand-up, slams, or performance art? The Performing Cultures learning community offers students the opportunity to study performance from aesthetic, cultural, and social scientific perspectives. Areas of focus include performance art, performance of literature, cultural performance (such as ritual, parade, and pageants), and performance in everyday life. Students on the floor will plan at least one performance piece to be showcased for the community each year.

The New Pathways Program Office is located at 120 Boylston Street. For more information about the Pathways curriculum, contact New Pathways Office, telephone: 617/824-8643, email: *new_pathways@emerson.edu*.

## Spiritual Life

The Center for Spiritual Life exists to promote both a sense of community among persons of different faiths, and educational and spiritual growth on an individual basis for interested students, faculty, and staff. Members of the clergy and lay ministry from several denominations are available through this office. The Center for Spiritual Life is located at 120 Boylston Street and can be reached at (617) 824- 8036, website: *www.emerson.edu/student_life/*.

## Student Activities

Co-curricular and extra-curricular activities, including student clubs and organizations, are an important part of life at Emerson. Emerson clubs and organizations provide students with valuable opportunities to gain practical experience in production and performance outside the classroom. Students get involved in management, leadership, and interpersonal relationships that encourage them to develop both personally and professionally.

In addition, there are various planned activities at Emerson designed to assist students in their overall development. Social events give all Emerson students a chance to get to know one another; cultural events serve to teach students about people different from themselves; recreational sport programs help students gain confidence in physical activities; and educational seminars expose students to a variety of issues and concerns both inside and outside their major fields of study or immediate areas of interest.

**Student Government Association (SGA).**
The purpose of SGA includes, but is not limited to, the following: representing student interests, rights and concerns; stimulating student awareness of and involvement in the many organization, activities and opportunities available in the Emerson Community; promoting student awareness and appreciation of the values and traditions of Emerson College and the SGA; enhancing communication/cooperation between all segments of the campus community; and providing funding for student activities and organizations through a fair and representative annual process. The SGA, in cooperation with the Student Affairs staff, plans, and executes College activities, and allocates and supervises funding to student clubs and organizations. All students are responsible for paying an activities fee and are entitled to SGA benefits. Through its elected officials, the SGA serves as a liaison between students and the College administration. It is responsible for selecting student membership on various College committees dealing with College policy, facilities, discipline, programming, and a variety of other areas.

**AMIGOS.** Emerson's Latino student organization is dedicated to creating awareness of the Latino community at Emerson, to share the differences within Latino cultures, and to serve the Latino community in the greater Boston area. AMIGOS is a multicultural group which welcomes everybody, Spanish-speaking or not, who would like to learn about its many cultures.

**Asian Students for Intercultural Awareness (ASIA).** Emerson's Asian Students for Intercultural Awareness (ASIA) was recognized in the spring of 1993. This organization was founded to provide awareness of the vast cultures present within the Asian community. ASIA is dedicated to becoming an active member in the varied social events of the Emerson community.

**The Berkeley Beacon.** Created in 1947 and issued every week during the academic year, The Berkeley Beacon is the student newspaper, entirely produced by students. All staff positions are open to students.

**Chocolate Cake City.** This group serves as a creative outlet for writers, acting, film and production students to unite various disciplines in the production of a comedy show. The aim is to explore the many art forms of comedy.

**Communication and Political Law Association (CLPA).** The mission of CPLA is to awaken students' passion for communication, politics and law and to turn their political interest into political action.

**Developed Images.** Emerson's only annually published creative black and white photography magazine. Photographs may be submitted by anyone in the Emerson community.

**Earth Emerson.** Earth Emerson works to promote environmental awareness and stewardship and to better the campus, community, and global environments through student action. Annual activities include cause fund-raisers and benefit concerts, recycling, hiking, community clean-ups and campus greening projects.

**Emersive.** Recognized in the spring of 2005, Emersive's mission is to advance the study of new media by providing opportunities for application beyond the classroom experience.

**Emerson's Black Organization with Natural Interests (EBONI).** EBONI is an organization dedicated to the political and cultural reawakening of African-American students in the Emerson Community. Students organize and sponsor such programs as Harambee, Kwanzaa, cultural retreats, Black History Month, and the end of the year Awards Banquet. They also maintain a resource library and attend seminars and conferences designed to further the involvement and increase the influence of African-American students at Emerson.

**Emerson Comedy Workshop (ECW).** ECW's main purpose is to explore and perform any and all comedic forms, as well as to provide experience for students interested in the field of comedy with a special emphasis on sketch comedy. Membership is open to full-time students who complete the audition process and are chosen to be actors, writers or directors.

**Emerson Alliance of Gays and Lesbians and Everyone (EAGLE).** This group was established to promote visibility and acceptance of queer culture throughout the campus and community. Membership is open to any student who is interested in aiding others with a personal acceptance of homosexuality. The group sponsors social, academic and awareness functions for the community on issues relevant to queer culture.

**Emerson College Chinese Student Association (ECCSA).** The Emerson College Chinese Student Association (ECCSA) was officially recognized in the spring of 1993. This organization is dedicated to introducing Chinese culture, customs and language to the College and the community through activities and events. ECCSA is also committed to making the College community aware of the Chinese students' presence by introducing Chinese culture and issues to the community. ECCSA makes an effort to welcome and assist all newly arrived students from the Republic of China (Taiwan), People's Republic of China, Hong Kong, and Singapore.

**Emerson College Democrats.** This organization is dedicated to promoting Democratic Party politics, educating the College and creating and maintaining a lively political atmosphere to promote awareness.

**Emerson Communication (EmComm).** EmComm is a student-operated and faculty-advised marketing communication agency dedicated to providing students with hands-on experience in the areas of advertising, public relations, promotion, graphic design and computer graphics. EmComm services are available to on-campus and off-campus organizations.

**Emerson Dance Company.** The Emerson Dance Company is a student organization that welcomes both the accomplished and beginning dancer. The group offers opportunity and growth in the areas of performance and choreography. They also offer master classes by well-known choreographers and dancers that are open to the Emerson community.

**Emerson Debate and Forensics Society.** The mission of this organization is to encourage students to participate in the inter-collegiate forensic and debate circuit, to be aware of pressing national and international issues, to train students to speak in public forums and to question the world around them.

**Emerson Independent Video (EIV).** EIV is a student-run organization serving the Emerson community. Its goal is to allow students to apply or learn their skills in all phases of television production in a professional atmosphere. EIV produces several newscasts, and multiple field and studio productions of varying lengths and genres. EIV has remote equipment for on-location shoots and its own editing facility for post-production. EIV also produces the EVVY awards, at which ceremony distinguished industry professional give awards honoring Emerson's best student work. The EVVY award ceremony is a major event in the Emerson community.

**Emerson International (EI).** The College's international student organization works with the Director of International Student Affairs to provide support for Emerson's international population as well as increase cultural awareness within the College community. Made up of students of diverse backgrounds and interests, EI provides social and educational programs while serving as a resource for projects identified by the Director of International Student Affairs.

**Emersonian.** This student-produced College yearbook is a permanent chronicle of the days, people, places and events of the academic year.

**Emerson Peace and Social Justice (EPSJ).** EPSJ is a non-hierarchical group of dedicated students working towards social/economic justice in the Emerson community, Boston, and

beyond. EPSJ advocates and educates in any areas promoting a positive change in our environment, particularly in the areas of nonviolence, feminism, tolerance and diversity, social justice and equal opportunity, community based economics, and ecological wisdom.

**Emerson Records.** Emerson Records (also known as Wax on Felt) is a student-operated record company. Students record, promote, and release audio CDs in the commercial market. Students work in production, engineering, marketing, public relations, business management, new media, and graphic design.

**The Emerson Review.** This award-winning literary magazine is edited by undergraduates and issued biannually. It includes short stories, poetry, articles, and reviews by students, as well as work solicited from graduate students, faculty, and guest authors.

**Frames Per Second.** Frames Per Second is a student run organization dedicated entirely to teaching professional film production. It is the only organization on campus that involves many students in the pre-production, production, and post-production of films. It is an opportunity for students to learn every aspect of film making, hands on, before they reach their first production class. F.P.S. turns students into teachers.

**Emerson College Game Developers Association.** Recognized in the spring of 2007, the "Emerson GameDev" aims to teach students all aspects of interactive game development through hands on experience, completing software projects designed by fellow students, and exploring all of its aspects, particularly concept, art, design and distribution.

**Gangsters in Concrete.** Gangsters in Concrete is a biannual student publication that encourages experimentation, exploration, and enthusiasm in the writing and reading of poetry and prose. Gangsters also sponsors workshops, seminars, and readings.

**gauge.** gauge is a student run, design-oriented magazine completely produced by and for Emerson College students. Its goal is not only to incorporate the various fields of study offered at Emerson into a singular publication, but to also push the boundaries of the magazine format.

**Girlie Project.** Recognized in the spring of 2005, the purpose of The Girlie Project is to promote female performers, writers and directors in the world of comedy. Membership is all majors to create monologues, sketches, films, dances, and more in a non-competitive environment.

**Goodnews Fellowship**. This is an ecumenical group, formed of students from many different church denominations. Meetings are held approximately once a week for Bible study and prayer. The fellowship seeks to build more community among Christians in the Emerson community, helps new students find area churches to attend, offers occasional services, seeks opportunities for community service, and participates in interfaith activities sponsored by the Center for Spiritual Life.

**Hands-On Experience.** Hands-On Experience is a student-run organization created to promote awareness of deafness and to teach sign language to students in all fields of study as a form of communication. Students perform on-campus as well as in the community by incorporating sign language, music, movement, and the dramatic arts.

**Healthy Options Peer Educators (H.O.P.E.).** Recognized in the fall of 2006, H.O.P.E. is a volunteer group of undergraduate students who are dedicated to educating their peers about

health and wellness issues important to college students. H.O.P.E. is affiliated with the national organization Bacchus and Gamma. H.O.P.E. meets weekly for group trainings. H.O.P.E. students are extensively trained on issues such as sexual health, alcohol, and other drugs, eating disorders and stress. The group develops and delivers educational programs and skits to Emerson students as a way of empowering them to make healthy choices! H.O.P.E. also plans special weekend events for Emerson students, such as mocktails and movie nights, the Holiday Pajamboree, Hot Wings and Trivia and Spa Night.

**Hillel.** Emerson's chapter of Hillel provides social, cultural, religious and educational activities for those students wishing to learn of and participate in the traditions of Jewish life.

**Hyena.** Hyena, Emerson's humor magazine founded in 1979, provides an outlet for both written and visual humor.

**Imagine Students Reaching Out.** Imagine Students Reaching Out focuses on involving Emerson students with local community service projects. While helping others, members develop leadership skills, have fun, and enrich the lives of others.

**Jimmy's Traveling All-Stars.** This technically oriented comedy group was established in the spring of 1999. Jimmy's Traveling All-Stars seeks to promote comedy through use of both live and taped sketch performances.

**Kidding Around.** Kidding Around is the Emerson theatre group that performs and provides unique theatre experiences exclusively for children. It performs on-campus as well as at local schools and after school programs where it creates an "interactive" theatre environment with children of all ages. Emerson students are encouraged to become directors, designers, producers, actors, writers, and media persons.

**Latent Image.** The purpose of Latent Image is to promote discussion and criticism of the artistic and technical medium of film. The organization produces a Film Journal, hosts an Oscar party and a student film festival.

**Läuph Magazine.** This is a comedy publication specializing in long-form humor essays and workshops for comedy writers. Open auditions for writers, artists, photographers and layout are held annually. This dramatic theater troupe explores all facets of producing, teaching, and performing theater. All students interested in stage managing, producing, assistant directing, and teaching are encouraged to participate.

**Mercutio.** Mercutio is Emerson's only dramatic theatre troupe that explores all facets of producing, teaching and performing theatre. We open our membership doors to anyone interested in stage managing, producing, directing and teaching.

**Model United Nations (M.U.N.).** The mission of Model United Nations (MUN) is to foster awareness for pertinent global issues and to promote the importance of diplomacy in future generations. By participating in the national and international conferences that simulate the United Nations, their objective is to provide students with an opportunity to understand current events, cultures and societies through interactive experience. In addition, Model United Nations exists to contribute to the college and local communities through hosting and co-hosting a variety of outreach activities that promote cultural awareness.

**Musical Theatre Society (MTS).** MTS provides opportunities for participation in musical productions on and off campus. The Society sponsors special guest appearances by leading musical theatre personalities, is responsible for administration of an Award of Distinction, and co-produces a major spring musical in association with Emerson Stage, the producing arm of the Performing Arts Department.

**National Student Speech-Language-Hearing Association (NSSLHA).** All Emerson students have the opportunity to become members of this national organization. The Emerson chapter provides the opportunity for students to take part in professional activities in the study of normal and disordered human communication behaviors on a local, regional, and national level. Students are provided with the opportunity to expand their knowledge of communication disorders through conferences, workshops, lectures, voluntary efforts, and other experiences.

**National Broadcasting Society /Alpha Epsilon Rho (NBS/AERho).** Outstanding broadcasting students are eligible for this national honorary broadcasting society. The Emerson chapter produces its own TV and radio programs and serves the media needs of the Emerson community.

**Newman Club.** The Newman Club provides opportunities for Catholic students to develop their faith and to work on-campus in sponsoring prayerful, social, educational, and service-oriented activities.

**Noteworthy.** The purpose of this organization, created in the fall of 2002, is to promote creativity, education of music and diversity with regards to the A Cappella Scene at Emerson and in the Boston Community. The group provides entertainment for a variety of on and off-campus events.

**Off-Campus Network (OCN).** Off Campus Network serves as a liaison between off campus students, the Office of Student Life, the SGA, and the College. Secondly, it works to design programs and services to meet the needs of the off-campus population. Third, OCN also plans social functions for its constituency. All students are encouraged to become involved in the Network.

**Project Emerson: Fashion Society (PE:FS).** Recognized in the spring of 2007, PE:FS seeks to represent the creative ideals of all aspects of the fashion industry. They aim to provide an outlet for students who are passionate about the fashion industry and the professional opportunities in this field. The group provides resources for the undergraduate community of Emerson as they develop their personal and professional styles.

**Public Relations Student Society of America (PRSSA).** PRSSA is a national professional society of students aspiring to careers in public relations. PRSSA at Emerson brings students together with public relations professionals in a broad range of profit and non-profit careers, and sponsors student projects for clients outside the academic realm.

**Radio-Television News Directors Association (RTNDA).** One of the first student chapters of this national broadcast news directors professional organization is at Emerson College. It is open to students committed to broadcast journalism careers. RTNDA activities include professional and service programs, professional networking opportunities, as well as social events.

**Random Arts Delegation (RAD).** Recognized in the spring of 2007, RAD pledges itself, but will not limit itself to expanding the partnerships between artists in different mediums at Emerson College. RAD aims to affect cross-genre growth

in all levels of the creative process. By facilitating workshops open to all members of the student body and presenting performance showcases, RAD focuses on both artistic process and product. RAD acts as a springboard for cross-boundary artistic dialogue and growth and in doing so entertain, educate, build continuum and push the boundaries of artistic expression.

**RareWorks Theatre.** RareWorks' purpose is to support theatrical productions fully produced, directed, managed, and otherwise staged solely by students of Emerson College.

**The Shakespeare Society.** The Shakespeare Society's mission is to provide an opportunity for Emerson students, of all majors and levels to read, discuss, explore, and perform the works of William Shakespeare, and related material through weekly discussion groups and production work; and to promote the knowledge of and interest in Shakespearean literature and theater in the greater community through educational outreach, workshops and public performances.

**Society of Professional Journalists (SPJ).** Created in 1983, Emerson's student chapter of this prestigious national professional organization is open to students committed to a career in journalism. SPJ activities include professional programs, service activities, and social events.

**spec.** spec. was founded to provide a means for students to explore their artistic abilities as well as those of other student screenwriters, and to promote and nurture the interest of those who wish to pursue a career in the field of screenwriting. spec serves the video and filmmaking community by conducting workshops and by hosting annual performance-style readings.

**Stork Magazine.** Recognized in the spring of 2005, Stork is an annual fiction journal dedicated to demystifying the publishing process and improving student writing. Stork is founded on the idea of communication between editor and writer and provides an outlet for budding writers to take their work to the next level.

**Swolen Monkey Showcase.** This comedy and improvisation group is fully aware that it has misspelled "swollen." The group performs original material throughout the year at scheduled showcase performances on-campus and at Boston's comedy clubs. Auditions are held each semester for students interested in comedy writing and/or performing. Membership is open to those students interested in production and advertising aspects of the organization.

**This is Pathetic.** This is Pathetic theatrically explores the personal, uncomfortable, disturbed and sometimes inappropriate aspects of life. By placing these events of life in an experimental comic atmosphere, it helps us to understand them. Auditions are held biannually.

**Undergraduate Students for Publishing.** Recognized in the fall of 2006, the purpose of Undergraduate Students for Publishing is to educate Emerson undergraduates about careers in publishing by inviting professionals to engage in discussion with students about their work. The club will host panels of professionals to speak about their specific job and give students advice on how to start their own career in publishing. In addition to this, the executive members will hold informational meetings to teach members the publishing vocabulary, give them resources on the publishing world, and generally keep them aware of the current events of the business.

**Undergraduate Writers Network.** The Undergraduate Writers Network is an organization focusing on the writing community at Emerson. The group is committed to enhancing

communication between Writing, Literature and Publishing faculty and students, and letting students know of community readings, slams and workshops. Informal workshop sessions are held and The Undergraduate Writers Network sponsors such things as poetry slams and readings.

**Warlords.** Through teamwork, determination and the exploration of current technologies, members of Warlords will create films and digital videos in the genre of action and all sub-action genres and crossovers.

**WECB.** This closed-circuit radio station (99.9FM/640AM) serves the Emerson residence halls and dining facility. The station is staffed by students and operates on revenue generated through advertising. Auditions are held at the beginning of each term. Positions are available in sales, promotion, production, public relations, programming, music announcing, news reporting, and sportscasting.

**WERS-FM.** WERS 88.9FM, New England's oldest non-commercial radio station, WERS-FM reaches out to a potential audience of three million people with its eclectic blend of music, news and public affairs programming. The 4,000-watt station is entirely student-operated and has been recognized nationally for its excellence. Boston magazine chose it as Boston's Best Radio Station in 1989 and Details magazine made the same choice in 1991. WERS raises much of its own funding through its annual LIVE MUSIC WEEK fund-raiser, during which over 90 live musical performances are presented from the WERS studios. Auditions are held at the beginning of each term.

**Women in Motion.** Women in Motion is a student run, production oriented organization dedicated to providing an opportunity for students interested in film making to further their education through workshops, guest speakers and the experience found in a collaborative and creative working environment. While the foundation of the organization is to support women in leadership roles, the organization is open to both men and women.

**Women's Voices of Emerson.** This mission of this group is to provide educational information and support opportunities for the women of Emerson College.

## Fraternities and Sororities

**Greek Council.** The Greek Council was established to facilitate the movement of Emerson's Greek letter organizations toward unification and harmony through the evaluation of existing and prospective Greek letter organizations, and through working together on projects to serve the Emerson College community. Membership consists of any fraternity or sorority recognized by the Greek Council and Emerson College.

**Alpha Epsilon Phi.** This is a national sorority that was originally founded at Barnard College in 1909 and begun at Emerson College in 1988. AEPhi is a social sorority that believes in promoting faculty approval, student esteem and Greek unity.

**Alpha Pi Theta.** A local social fraternity with goals of brotherhood, love, and trust.

**Kappa Gamma Chi.** A professional sorority founded in 1902 committed to serving the College and local community. The Sisterhood fosters the ideal of nurturing professional, strong, and independent women.

**Phi Alpha Tau.** Founded in 1902, Tau is the oldest communication arts fraternity in the United States. Tau provides special programs and services at Emerson, including the College press conference and presentation of the Joseph E. Connor Award.

**Sigma Alpha Epsilon.** A national fraternity with a long history of service to the community. The brotherhood is involved in numerous charitable and social endeavors.

**Sigma Pi Theta.** A social sorority dedicated to stimulating unity, growth, support, and awareness among the women at Emerson College.

**Zeta Phi Eta.** The co-ed Alpha Chapter of the oldest national professional fraternity in the communication arts and sciences was founded at Emerson College in 1908. Membership is based on recommendation and scholarship in speech. Major community projects have included volunteering for various AIDS benefits, the Jimmy Fund, and the Boston Marathon.

## Honorary Societies

**The Gold Key Honor Society.** The Gold Key Honor Society is Emerson's official academic honor society. To qualify, a student must be either a junior or senior, with no fewer than 48 credits earned at Emerson College. Inductees into Gold Key are those juniors at the top 5% of their class, and seniors at the top 10% of their class (including seniors inducted in their junior year).

**Lambda Pi Eta.** A national honor society for students who have achieved academic distinction in communication. Open to juniors and seniors in the Department of Organizational and Political Communication; eligible students must have achieved a 3.8 or higher and have earned 60 or more credits.

For an expanded description of student clubs and organizations, consult the Student Handbook or visit *www.emerson.edu/student_life*.

## Athletics and Recreation

The Athletic Department coordinates the College's varsity, club, intramural and recreational sports programs. Athletics at Emerson is an opportunity for student-athletes to bring out their best through competition and to learn valuable lessons on and off the field that will stay with them throughout their lives. Lessons about teamwork, self-discipline, dependability, and dedication help shape a well-rounded individual.

### Varsity Program

Athletics at Emerson offers a wide variety of sports for today's student-athlete to participate in. Student-athletes can display their skills in fifteen varsity sports. The Lions field competitive teams in:

| Men | Women |
|---|---|
| Baseball | Basketball |
| Basketball | Tennis |
| Cross-Country | Cross-Country |
| Golf | Golf |
| Lacrosse | Indoor Track & Field |
| Soccer | Lacrosse |
| Tennis | Soccer |
| Volleyball | Volleyball |

Emerson College is a Division III member of the National Collegiate Athletic Association (NCAA), the Eastern College Athletic Conference (ECAC), and the Great Northeast Athletic Conference (GNAC). The Athletic Department is located at 150 Boylston Street, Lower Level 2, and can be reached at (617) 824-8690.

### Club Program

The Club Program offers students the opportunity to compete, intercollegiately at a less time intensive and more student run level than at the varsity level, but with more structure than an intramural sport. The department provides support for each club program (coaching, financial, transportation, etc). The Club Programs in 2005-2006 were baseball, golf, ice hockey, and dance.

### Intramural Program

Having fun, exercising, and competing at a friendly level is the successful formula that defines the Emerson Intramural Sports Program. The intramural program allows students the flexibility to choose to participate in sports as their time and interest permit. . The Piano Row Gymnasium opened in September 2006 allows greater opportunity for indoor varsity, club and intramural sports..

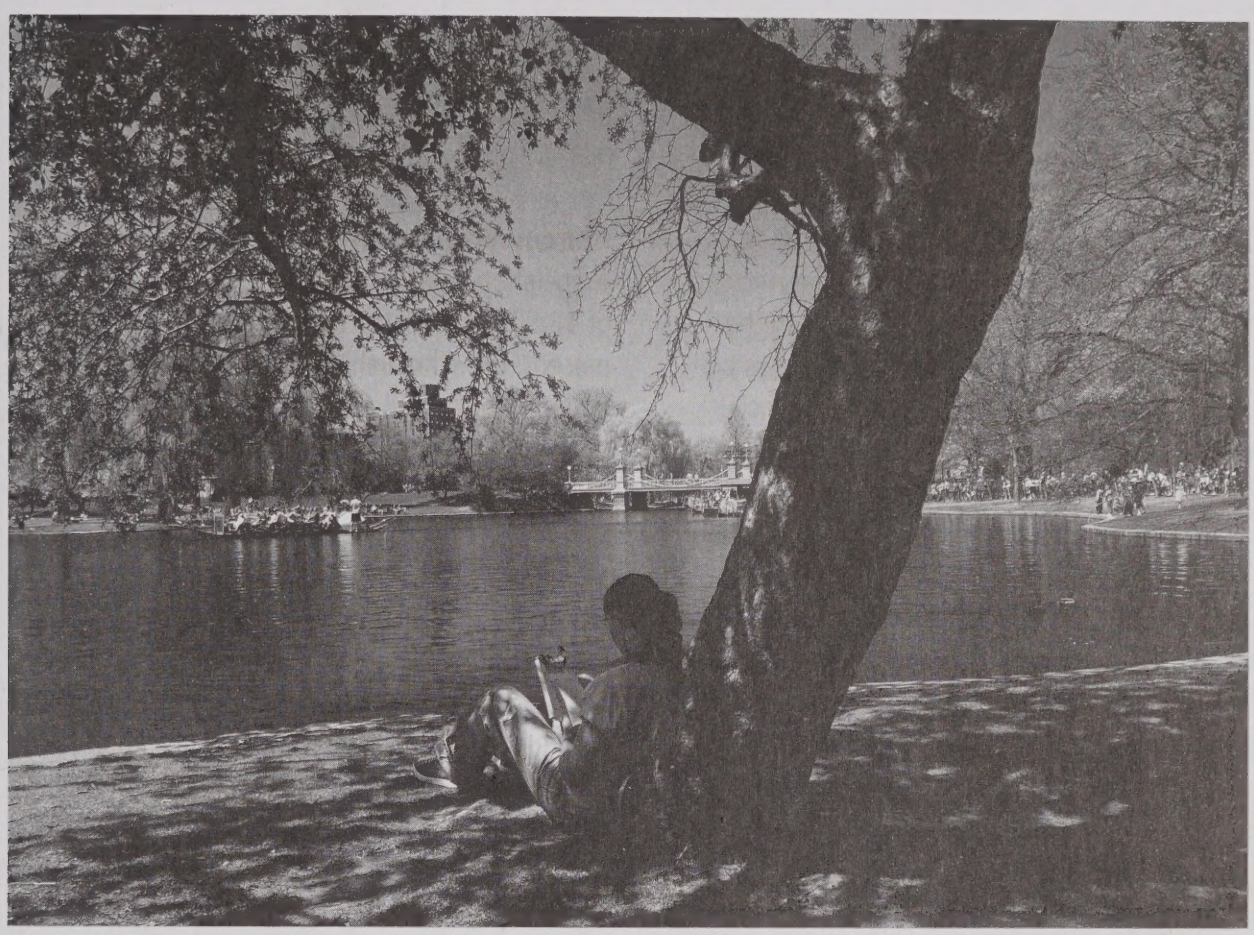
### Lester Rotch Field

Located a mile from campus, Rotch Field is home to Emerson's soccer, lacrosse, and softball teams, as well as intramural and recreational outdoor sports. Completely rebuilt in 2004 and opened in the Spring of 2005, athletes play on FieldTurf synthetic surface. The field is also lighted for night games and contains a clubhouse which houses team and officials locker rooms, a conference room and a trainer's room.

## Fitness Center

The Emerson College Fitness Center (ECFC) offers exercise and wellness programs designed to meet specific interests and goals including proper diet and nutrition, stress management, sports conditioning, and general physical fitness. At no cost to the Emerson community, the ECFC provides state of the art strength training, cardiovascular, and free weight equipment, as well as a studio where a daily schedule of aerobic, dance, yoga, and conditioning classes are offered. The Fitness Center is located in the Lower Level of the Little Building (80 Boylston Street) and can be reached at (617) 824-8692.

# Financial Assistance



Emerson College's Financial Assistance Program helps qualified students and their families finance the student's education. Sources of assistance include scholarships, grants, employment, loans, or a combination of these. Institutional funds at Emerson College are awarded on the basis of both financial eligibility and academic merit. All federal funds are awarded on the basis of financial eligibility. The responsibility for financing a college education initially rests with the student and his or her family. Assistance is provided by the College as a supplement to the family's effort. Anyone wishing to apply for financial assistance should access our website at *http://www.emerson.edu/financial_services/*. International students are not eligible to receive need based financial assistance. Only citizens or permanent residents of the United States are eligible to apply for need based financial assistance. International students should evaluate the cost of studying at Emerson and be prepared to finance it totally.

## College Costs and Student Expense Budgets

The total cost of attending an institution is an important factor in family financial planning. The tuition, room and board and other fees and charges compose the majority of an Emerson student's expenses. However, books and supplies, personal needs and transportation must also be included. Students and parents should allow for inflation when considering financing four years of attendance at Emerson. The college estimates that the typical residence hall student should be prepared for costs of approximately $40,871 for the nine months of the 2007-2008 academic year. Student living off campus should expect approximate costs of $42,509 which includes an estimated amount for nine months of rent and off campus expenses. Commuting students

can anticipate spending perhaps $33,959 for the academic year. (A commuter is defined as a student living at home with his or her parents or other relative.)

All of the expenses listed above are used to determine the student's college budget, they are not the billed costs for the college. When the Office of Student Financial Services reviews an application to determine a student's financial eligibility, this entire college budget is used as a base, rather than merely the amount of the tuition and room/board bill.

For more and detailed information on costs, financial assistance and financing options, contact the Office of Student Financial Services, 120 Boylston Street, Boston, MA 02116-4624 or visit our webpage at *www.emerson.edu/financial_services.*

## Restricted Scholarships

Emerson College has a number of restricted scholarships and awards that are available to students who meet the eligibility requirements set forth by the respective donor. Office of Student Financial Services makes all awards. If the award is designated for a student(s) in a particular department, that department is consulted. Due to the balance of individual endowment funds, not all scholarships are awarded annually.

The Scholarships listed below are funds conferred to Emerson College by private donors. These scholarships are disbursed through the Office of Student Financial Services. To be considered, students must complete a financial aid file with the Office of Student Financial Services unless otherwise noted. These scholarships are awarded to a student for one semester and they are not renewable unless otherwise noted. Funding for these scholarships is not guaranteed each year. Awards are dependent on funding levels. These scholarships are only for full time students and are only available for courses taken during the fall and/or spring semesters.

**Alumni Association Scholarship.** The Alumni Association Scholarship awards a minimum of $2,500 annually to a deserving student. At present, the scholarship rotates between an undergraduate and a graduate student. Recipients qualify for renewed receipt of the scholarship until their graduation depending on maintaining the standards required for continued eligibility.

**Eckardt and Barbara Horowitz Beck Scholarships.** Established by a gift from E. Chris Beck '68, H'94 and Barbara H. Beck '69. Awarded on the basis of excellence in communication to students with freshman, sophomore, or junior standing who demonstrate financial need.

**Beth Hodgson Berkowitz Scholarship.** Established in 1998 and awarded on the basis of financial need to a student who has maintained at least a B grade average.

**Bill Bordy Scholarship.** Established by a gift from Bill Bordy '58, and awarded on the basis of financial need and academic achievement. One scholarship will be given to a student in each of the following programs Performing Arts; Visual and Media Arts or Journalism; and Writing, Literature and Publishing.

**Ruth and Bernard Bork Scholarship.** Awarded on the basis of financial need to a student majoring in Communication Sciences and Disorders.

**Mark Bortman Scholarship.** Awarded to a student with financial need who has demonstrated superior academic achievement in his/her freshman and sophomore years. The Bortman scholarship is credited for two consecutive years at the junior and senior level. (This is an exception to the non-renewable clause listed above.)

**Harry and Doris Brudnoy Scholarship.** Established in 2005 by a bequest from David Brudnoy in tribute to the memory of his parents. As an honorary brother of Phi Alpha Tau, David Brudnoy gave freely of himself as a friend and mentor. The scholarship will be awarded to an active brother of Phi Alpha Tau who a full-time student with financial need.

**Mary Burrill Scholarship.** Established in 2002 in honor of playwright and educator Mary "Mamie" Burrill, 1904, the earliest known Emerson graduate of color. Awarded to a deserving AHANA (African-American, Hispanic, Asian, and Native American) students or students in the incoming freshman class.

**Darren Cecil Scholarship.** Established in 1986 in honor of Darren Cecil '86. Awarded to an undergraduate with a disability who shows financial need and demonstrates a high level of academic performance.

**Chet Collier Fair and Balanced Journalism Scholarship.** Established in 2003 in honor of Chet Collier '50, the scholarship will be awarded to an undergraduate journalism student who demonstrates an understanding of fair and balanced journalism.

**Hamilton D. Comstock Scholarship Fund.** Established by the National Alumni Board of Directors in honor of Hamilton Duffy Comstock '67, G'69. Supplemented by a gift from the estate of Jane Comstock. Awarded to the child, grandchild or sibling of an Emerson graduate who demonstrates excellence in scholarship, strong leadership potential, and participation in alumni affairs.

**S. James Coppersmith Broadcasting Scholarship.** Established in 1997 by friends and associates. Awarded to a student entering his/her junior year concentrating in Broadcast Journalism. The award is based on high academic achievement and financial need.

**Peter V. Corea Scholarship.** For nearly four decades, the late Peter Corea devoted himself to developing Emersonians' abilities for self-expression, social interaction and community participation. This scholarship was established by his son, William and widow, Alicia and was first awarded in 2007 to a full-time undergraduate student on the basis of financial need and academic achievement.

**Kenneth C. Crannell, Sr. Scholarship in Speech Communication and Public Leadership**. Established by family and friends in 2005 in honor of Emeritus Professor Ken Crannell. Dr. Crannell received his Bachelor's and Master's degrees at Emerson and inspired Emerson students for more than 45 years. The scholarship will be awarded for a full-time freshman or transfer student with financial need whose high school background and program of study at the college indicate an interest in oral communication and a career in public life.

**Wilma Tyson Cremer Scholarship.** Established in honor of Wilma Tyson Cremer '39 by her husband. The scholarship is awarded to a student who excels in oratory or oral interpretation.

**John Diamantakiou Scholarship.** Established in memory of John Diamantakiou '91 by his family and friends. The scholarship is awarded to a student in Political Communication.

**Lois Dow Scholarship Fund.** Established by bequest of Lois Dow Wilkins '29. Awarded to students who demonstrate financial need with an outstanding interest in the study of Performing Arts and Visual and Media Arts.

**Nicole duFresne Scholarship.** Established as a tribute to the memory of Nicole duFresne '99, The scholarship will be awarded to a socially conscious female with financial need who is studying acting and/or playwriting and demonstrates a passion for learning.

**Polly Epstein Scholarship.** Established in her memory by her husband and children in 1996. The award is granted to a student based on financial need and academic achievement.

**Amy Beth Gallagher '88 Scholarship.** Established in Amy's memory by family and friends. Awarded annually to a student (or students) from Clinton, Essex , Franklin, or St. Lawrence Counties of Northern NY. Student(s) must demonstrate academic achievement and financial need. Preference should be given to students interested in a career in Mass Communications. If no one in the above counties is eligible, the scholarship can be awarded to a student from as far south as Albany, NY.

**Olive Palmer Hansen Scholarship.** Established by in 1956 by a bequest from Olive Palmer Hansen, the scholarship is awarded on the basis of academic standing and need.

**William Randolph Hearst Scholarship.** Established in 1987. Awarded to AHANA students (African, Hispanic, Asian, and Native American) on the basis of financial need.

**Laura C. Hodgkinson Scholarship.** Established by bequest from Ms. Hodgkinson and awarded on the basis of financial need.

**Sophie Horowitz Scholarship.** The scholarship was established by friends and family of Sophie Horowitz, the mother of Evelyn Horowitz Malinowitz '67 and is awarded to a woman over 40 who is studying for her first college degree

**Iwasaki Scholarship.** Established in 1998 by Dr. and Mrs. Shoo Iwasaki. Awarded annually to two students in the entering freshman class who are American citizens accepted into the Honors Program. This scholarship is renewable provided that the students maintain full-time status in the Honors program and have a GPA of 3.3 or higher.

**V.C. Jessman Scholarship.** Established by bequest in 1968. Awarded on the basis of high academic performance and financial need.

**Elizabeth Keppie Scholarship.** Established by Elizabeth Keppie -1908. Awarded to a student with high academic performance and financial need.

**Helen Hughes Lane Scholarship.** Established in 2001 by bequest of Helen Hughes Lane '39. The award is granted to an undergraduate or graduate student in Journalism.

**Agnes Lindsay Trust Scholarship.** Awarded to needy students from rural communities (fewer than 5,000 residents) in New England. Funded since 1994 by the Agnes Lindsay Trust.

**Arch MacDonald Scholarship.** Established by TV stations WNEV, WCVB, WBZ, and WLVI in honor of Arch MacDonald, Boston's first TV news anchor. Awarded to a student in Broadcast Journalism who demonstrates academic achievement, financial need, and potential success as a professional.

**Hal & Tillie Mady Scholarship.** Established by trustee Lucie Salhany in honor of her parents, the scholarship is for a full-time female undergraduate student at Emerson College who is majoring in broadcast communications. The award is based on financial need and a cumulative GPA of 2.5 or higher. The scholarship may be renewed through senior year as long as the recipient's major is unchanged, her status remains full time, financial need continues and the cumulative GPA remains at a minimum of 2.5.

**Beatrice Talmas Mantel Scholarship.** Established in 1990 by a gift from the estate of Beatrice Talmas Mantel '19. The award is based on financial need and high academic achievement.

**Lou Marcel Scholarship.** Established in his memory in 1986 by friends, family and WCCM-FM. Awarded to a sophomore, junior, or senior from the greater Lawrence, MA area concentrating in Radio/TV Journalism and demonstrating financial need.

**Rosemary H. McCorkle Scholarship.** Established in 1996 in her memory. Award preferably given, but not limited to, an African-American studying Communication Sciences and Disorders and entering his/her junior year who demonstrates financial need and academic progress.

**Phyllis Adams McCullough Scholarship.** Established by a gift from Phyllis Adams McCullough '35. Awarded to a student studying Performing Arts who demonstrates financial need.

**Joy McKinley Scholarship.** Established in 1983. Awarded to a Communication Sciences and Disorders student who demonstrates financial need.

**Gertrude Morrison Scholarship.** Established under the will of Gertrude Morrison '15, H '62. Awarded to a talented and worthy student.

**Zarie A. Noorjanian Scholarship.** Established by Zarie Noorjanian '30. Awarded to a student in Visual and Media Arts or Journalism on the basis of financial need and high academic standing.

**Sadie A. O'Connell Scholarship.** Established by a gift from Zarie Noorjanian '30 in honor of Sadie A. O'Connell '21. Awarded to a student in Writing, Literature and Publishing on the basis of financial need and high academic standing.

**Leo and Regina Posnansky Scholarship.** Established by former Emerson employee Dan Posnansky in honor of his parents. Awarded based on financial need and academic achievement.

**Dominic J. Puopolo Entrepreneurial Scholarship Fund.** Established by friends in 1999. Awarded to an undergraduate who has demonstrated unique qualities of individual and professional initiative that best predict- future success

**Mabel Arnett Putnam Scholarship.** Established by bequest in 1976. The award is based on financial need and academic achievement.

**RKO General, Inc. Minority Scholarship.** Awarded to students of color from the Commonwealth of Massachusetts concentrating in one or more areas of communication to the public (radio/television, film, or print/broadcast journalism) who demonstrate high academic achievement and financial need.

**Ellen Reich Memorial Scholarship.** Established in 1981 by family and friends of Ellen Reich '75, the award is granted on the basis of financial need and academic standing.

**Bertha Reynolds Scholarship.** Funded by Mr. and Mrs. Joseph C. Reynolds. The award is based on academic achievement and financial need.

**Riendeau Memorial Scholarship.** Established in memory of Leonard Riendeau '64 by family and friends. The award is for a junior or senior in Theatre Education who maintains a minimum Grade Point Average of 3.2 and demonstrates financial need.

**Cecil and Helen Rose Oral Interpretation Performance and Forensics Grants.** Established in 1994. Awarded to students who further the tradition and excellence in oral interpretation associated with the area of Communication Studies. Grants are awarded for forensics and oral interpretation of literature.

**Harry S. Ross Scholarship.** Established by a gift from Zarie Noorjanian '30 in honor of former Emerson College President Harry Seymour Ross. Awarded to a student in the Department of Communications based on high academic standing and financial need.

**Saga/Marriott Scholarship.** Established in 1987. Awarded on the basis of academic achievement and financial need.

**Isabel Sanford Award.** Established by a gift from Isabel Sanford H'85. Awarded to an African-American student entering his/her senior year and studying performance or writing for the theatre, television, or film.

**Saval Scholarship.** Established by Maurice Saval H'76. Awarded to sophomores, juniors, and seniors who demonstrate outstanding potential in their academic performance as well as special accomplishments in terms of community service, talent and/or leadership in the communication field. Financial need also considered.

**Barry Savenor '88 Scholarship in Visual and Media Arts.** The scholarship, established by the Savenor family in Barry's memory, will be awarded to a full-time undergraduate student with financial need who is a VMA major and has demonstrated an interest in photography.

**Rena Shapiro Scholarship.** Established by friends and family in 1988. Awarded to a Theatre Education student who demonstrates financial need and who intends to pursue a career in teaching children.

**Tom Shovan Scholarship Fund.** Established in 1994 by friends, family and associates in memory of Tom Shovan. Awarded to undergraduate students majoring in Media Arts (with a preference for Broadcasting) who show tremendous promise and financial need.

**Toba Berman Smokler Scholarship.** Established by a gift from Toba B. Smokler '38. Awarded annually to a student from the Midwest who demonstrates academic excellence and financial need.

**Torie (Victoria) Snelgrove Memorial Scholarship**. Established in memory Torie Snelgrove '06 by her family and friends. Awarded annually to a full-time undergraduate student in Broadcast Journalism.

**Joseph Spencer Scholarship.** Established by the classmates and friends of Joseph Spencer '76. Awarded to a junior or senior concentrating in Visual and Media Arts or Journalism.

**Surdna Foundation Scholarships.** Established in 1987. Awarded to a student from New York State on the basis of financial need and academic achievement.

**Maxine Cummings Walker Scholarships.** Established in 1999. Awarded to students annually who demonstrate high academic achievement and an outstanding interest in attending Emerson College.

**WCRB Scholarship.** Established in 1986 in honor of WCRB founder, Theodore Jones. Awarded to a student of academic merit and financial need entering the field of radio broadcasting. Priority is given to minority students (including woman).

**Janet S. Yorston Scholarship.** Established by Janet Smith Yorston '37, H'58. Awarded to worthy students demonstrating financial need.

**John C. Zacharis Forensics Award.** Established by a gift from the family of Dr. John C. Zacharis '58, G'59, the tenth president of Emerson College. Awarded to a full time incoming freshman who demonstrates promise in the area of forensics and, based on satisfactory academic performance, is renewed in the sophomore year.

**John C. Zacharis Scholarship.** Established by gifts from alumni, faculty, students, colleagues, and family of Dr. John C. Zacharis '58, G'59, the tenth president of Emerson College. Awarded to a full-time undergraduate or transfer student who has made a great impact on the Emerson College Community.

# Financial Policies

## Tuition and Fees 2007 - 2008

| | **Term I** (Fall) | **Term II** (Spring) | **Total** |
|---|---|---|---|
| Tuition | $13,440 | $13,440 | $26,880 |
| Room and Board (standard double rate) | 5,688 | 5,688 | 11,376 |
| Student Government Association | 160 | - | 160 |
| Residence Hall Activities Fee (residents only) | 36 | - | 36 |
| Health Service | 266 | - | 266 |
| Orientation Fee (new students only) | 131 | - | 131 |
| Registration Fee | 30 | 30 | 60 |
| International Student Fee | 25 | - | 25 |
| International Student Pre-Orientation | 85 | - | 85 |
| Health Insurance (may be waived under certain conditions) | 1,035 | - | 1,035 |
| Commencement Fee (assessed upon completion of 90 credits) | 100 | - | 100 |

Tuition on a per-credit (part-time or overload) basis is $840 per credit hour.
**All Fees are subject to change.**

It is the policy of Emerson College to provide educational programs, room and board, and social opportunities for students at a cost reflecting economic efficiency that is compatible with high quality. Every effort will be made to make charges clear and well known. Students are responsible for knowing and understanding charges and fees and for meeting financial obligations on time. Additional information pertaining to student accounts including tuition and explanation of fees can be accessed on our website at *http://www.emerson.edu/financial_services*.

Financial obligations of enrolled students are indicated in the following section of this catalogue. Failure to meet payment deadlines through direct payment to the College's Office of Accounts Management or by written evidence of grants or loan awards will result in an interest charge of 1.5% per month. Nonpayment will result in cancellation of enrollment, denial of registration for classes, denial of occupancy of dormitory space, and denial of use of the College dining room, library and all other facilities.

Students will be charged in full for willful or careless damage, breakage or loss of College property, including library materials. Notice of such charges, with substantiating evidence, will be issued by the College.

## Billing and Payment

Tuition, fees, and all other charges are to be paid in full prior to August 1 for the fall semester; January 2 for the spring semester and at the time of enrollment for all summer and winter terms in order for students to be officially registered. Tuition statements will be mailed to the permanent address the College has on record. The College accepts Master Card and American Express cards for payment of tuition and fees.

The Trustees of the College reserve the right to change tuition rates or fees, at their discretion, whenever it is determined advisable.

## Deferred Payment Plans

Student accounts are payable to the College prior to the beginning of each semester, as billed. Students wishing to pay their accounts in monthly installments may do so by participating in the TuitionPay Payment Plan offered by Sallie Mae. All deferred payment plan arrangements must be made directly between the student and the outside financial institution. Arrangements must be completed prior to the payment deadline.

## Tuition and Fees

For full-time students, those registered for between 12 and 16 credits a term, one-half of the academic year's tuition is charged for the fall term and one-half for the spring term. Special and part-time students, and those enrolled for more than 16 credits, will be billed on a per-credit basis.

## Credit Balances on Student Account

Credit balance refunds are available to students who have overpaid their accounts. To request a credit balance refund log onto Interactive Services and click on the View Bill option. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request.

Credit balance refunds will be processed by the Office of Accounts Management within two Fridays from the date in which the request is received. Checks may be obtained from the

Student Service Center during regularly scheduled hours or mailed directly from the Accounts Payable Office.

## Refund Policy

Tuition refunds to students who have withdrawn officially are made when withdrawal is filed as follows:

- During the first two weeks of classes—80% refund of tuition
- During the third week—60% refund of tuition
- During the fourth week—40% refund of tuition
- During the fifth week—20% refund of tuition
- After the fifth week—No refund is made

Prorated room and board credit adjustments are made to students who file a written withdrawal or leave of absence prior to the end of the fifth week of a given term. See Student Handbook and Planner for additional details on room and board refund policy. Refunds usually will be processed within thirty days. Fees are non-refundable after the first day of classes.

No tuition refund is made when withdrawal of a student is required by College authorities, or when a student withdraws from a course with a WP or WF grade.

## Withdrawal and Leave of Absences for Students Receiving Title IV federal Assistance

All students are eligible to receive full credit of their tuition and fees, excluding non-refundable deposits, if they withdraw before the first day of classes. Students receiving federal financial aid funds who withdraw on or after the first day of classes will have their aid adjusted using the percentage determined by the Federal Return of Title IV Funds calculation. Adjustments will be made based on the number of days a student attends, up to the 60% point of the semester. Tuition charges on the student's account will be adjusted by the same percentage used to adjust aid. On campus housing and meal charges will be adjusted based on the College's published institutional policies. Other institutional fees charged to the student's account are not refundable.

## Room and Board

One-half of the academic year's room and board charge is billed for the fall term and one-half is billed for the spring term. A mandatory residence hall activities fee is assessed once per year, in the Fall semester, to all on-campus students and covers college-sponsored events in residence halls. New students entering in the Spring term and moving on campus are assessed half of the annual fee amount.

Selection of a meal plan is mandatory for all students living in Emerson residence halls; it also is available to off-campus students. There are several meal plans from which to choose. Information on them is available from the Office of Housing and Residence Life.

All incoming and continuing students who request College housing must pay a $300 room deposit, which is applied to the first term's bill. This deposit is non-refundable.

## Fees and Other Costs

### Application Fee

Fifty-five dollars must accompany an application for admission. This fee is not refundable.

### Tuition Deposit

Two hundred dollars is payable at the time of the student's confirmation of admission to the College. This deposit is non-refundable.

### Student Government Association Fee

A Student Government Association fee of $160 is charged to each student to cover class dues, student government activities, athletic association dues, and publication of the College newspaper. Full-time students entering in Term II will be billed $80; students enrolled for eight credits or fewer will be billed $38 per term.

### Orientation Fee

This is a one-time charge to all newly entering students.

### Commencement Fee

This mandatory one-time fee is assessed to the student's account upon completion of a set number of credits towards graduation. Undergraduates are assessed the fee upon completion of 90 credits towards graduation, not at the time of graduation. All students are responsible for this fee whether or not they participate in commencement; the fee covers expenses such as rental of commencement venue and the commencement reception.

### Health Clinic Fee

This fee is mandatory and non refundable and is billed annually. Fifty percent of it is billed to students entering in the spring term. It will not be prorated for part-time, matriculating students. The health services fee enables students to access the College's Counseling Center and the Center for Health and Wellness during the fall and spring terms.

## Health Services and Health Insurance

All students enrolled for 9 credits or more are required to submit a health form, this includes medical history, tuberculosis-screening questionnaire, and immunization verification form. In addition, the Massachusetts State Law mandates that all college students must have certain immunizations valid and current as a condition of enrollment. Students must provide evidence of vaccination/immunity or submit documentation that they meet the standards for medical or religious exemption within 30 days of registration (meningitis vaccination / waiver verification is required 2 weeks prior to the beginning of classes). Failure to do so will jeopardize a student's enrollment and on-campus residency. The health form documents are sent to confirmed students by the Admissions Office. Forms are due by September 30 for students entering in the fall semester and February 15 for students entering in the spring semester.

The state law requires undergraduate students enrolled at least 3/4 time (9 credits or more) to be covered by a qualified health insurance program. The College automatically provides a health insurance policy for all matriculating students. The premium for the 2007-08 Undergraduate Student Health Insurance Plan is $1,301 for 12-month coverage.

The student health insurance premium may be waived by providing proof of enrollment in comparable coverage by another qualified health insurance program. This waiver must be completed online at *www.emerson.edu/financial_services,* by the end of the second week of classes each year for the student to be exempt from the Emerson College insurance program. The waiver is separate from the health forms mentioned above.

The student health insurance policy is designed to offer protection against unexpected and potentially heavy expenses for accidents or illnesses. A copy of the Health Service Program and Health Insurance Plan is mailed annually to all students from the Student Administrative Services office. Please refer to this document for specific coverage benefits.

During the academic year students enrolled in the student insurance program are required to first seek an evaluation at the Center for Health and Wellness prior to receiving non-emergency medical care. Authorization for specialty care is required for medical problems.

## Insurance Regulations for Students who Experience Loss of Coverage Mid Year:

Massachusetts state law requires all students participating in at least 75% of the full-time credit level (9 or more credits) to be continuously enrolled in a qualifying health insurance plan. Students who waive the College-sponsored insurance program at the beginning of the year and subsequently lose their alternative coverage, are obligated to seek immediate enrollment in either the College sponsored plan or a qualifying alternate insurance plan. In either case, the student is responsible for notifying the Office of Accounts Management to make arrangements for enrolling in the College sponsored insurance plan or updating their insurance waiver card with the pertinent information regarding their new qualifying alternative plan.

## International Students

Massachusetts regulation does not consider coverage by insurance carriers outside of the U.S. and coverage by foreign national health services programs as comparable under a qualifying student health insurance program. To be eligible to waive the insurance, the policy must be underwritten by a U.S. based insurance carrier, and be accessible to the student the entire academic year while he or she is at Emerson, Boston, or one of its external programs. The benefit coverage must be comparable to that required by the Commonwealth of Massachusetts.

Exceptions to the regulations are:
1. Student's whose health coverage is sponsored through their country's embassy.

2. Student's whose health coverage is mandated and provided through a scholarship or special program.

These exceptions allowing a waiver assume that the student's insurance coverage is comparable to that required by the state regulations. This regulation will require that the vast majority of international students be enrolled in the Emerson College sponsored insurance.

## Medical Tuition Refund Insurance Plan

Elective insurance is available from the Dewar Tuition Refund Plan to enhance the existing refund policy of the College. This insurance provides coverage for medical withdrawals not covered by the College policy due to date of the withdrawal or the nature of the charges. (The College policy does not provide for refund of fees or 100% refund of room and board charges.) This plan would provide 100% protection in the

case of a medical withdrawal. (Psychological withdrawals pay up to 60% of the outstanding cost.) Applications must be submitted prior to the first day of classes. The premium is 1% of the total charges for the academic year.

## Other Charges

Miscellaneous fees, such as those on the following list, will be billed as appropriate. Changes to this list are at the College's discretion.

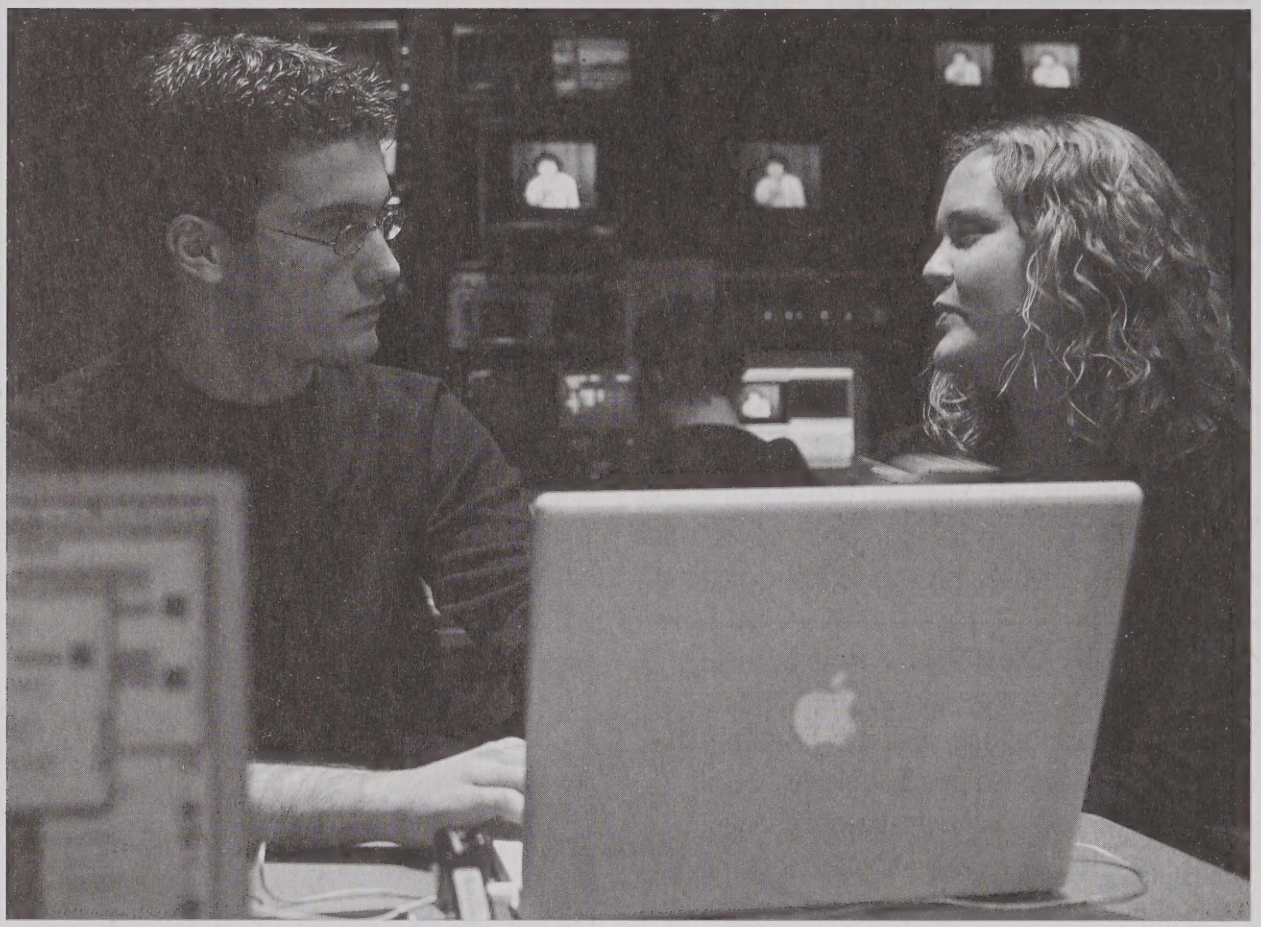
| | |
|---|---|
| Late Registration | $50 |
| Audit Fee (per credit) | $25 |

## Collections Policy

Outstanding balances not covered by financial aid or an approved deferred payment plan will result in the monthly assessment of a finance charge on the unpaid balance. Students with unpaid balances at the end of the fifth week of classes face possible financial withdrawal and referral to an outside collection agency. Students referred to an outside collection agency will be responsible for all collection costs and interest charges.

**Note:** All delinquent accounts are subject to credit bureau reporting.

# Academic Regulations



Emerson College is the only institution of higher education in America to concentrate solely on offering undergraduate and graduate degree programs for students interested in pursuing careers in communication and the performing arts. Unlike most institutions of higher education, Emerson does not simply treat communication as one among many departments. Instead, all of the College's major programs focus on some aspect of communication.

The object of the General Education Curriculum and each major program is to create an environment sufficient to challenge and support students as they develop the ability to speak and write effectively, to think analytically, to understand the present as it relates to the past, to reflect on fundamental beliefs, and to master the necessary skills to achieve career objectives.

While some students enter Emerson College with well-defined career plans, many see this four-year experience as a chance to explore a wide range of opportunities within communication and the performing arts. The available programs of study may take a student through one or a combination of communication fields such as Writing, Literature and Publishing, media arts, theatre, communication disorders, film, television, and many other possibilities.

These programs lead to one of the following undergraduate degrees: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music (offered in association with the Longy School of Music in Cambridge).

## Baccalaureate Degree Requirements

Baccalaureate degree requirements are established by the faculty through the Academic Policy Committee and the Faculty Assembly. Upon completion of the requirements, students are recommended for graduation by the faculty to the Board of Trustees. Degrees are awarded on September 1, December 30, and at Commencement in May.

The curriculum is flexible within certain requirements and guidelines. Students are advised to keep in close contact with their faculty advisor and their School's Dean regarding official program requirements. It should be noted that not all courses are offered each semester.

1. Baccalaureate degree candidates must satisfactorily complete the General Education Curriculum, specific requirements for a major, and a minimum of 128 semester credit hours with a minimum cumulative grade point average of 2.0.

2. Transfer students must complete a minimum of five full courses in their major at Emerson College, regardless of the number of credits transferred into the student's major. A "full course" is defined as a four-credit course, or two two-credit courses. Transfer courses must bear a minimum of 2.67 credits or more to fulfill a course requirement. Only the number of credits transferred will count toward the 128 credits needed for graduation.

3. Students must satisfactorily complete a minimum of one full year (32 credits) at Emerson College. [Beginning with the entering class or 2008, students must satisfactorily complete a minimum of 48 credits at Emerson College.]

4. Students must complete their final 16 credits at Emerson College.

5. It is the responsibility of the student to insure that all degree requirements are met as specified in this catalogue. Failure to be aware of a provision does not excuse a student from adhering to policy. While each student has an academic advisor, that person only provides advice, and it is up to the student to make decisions with respect to his or her program using that advice, this catalogue, the degree audit distributed by the Registrar's Office, and advising materials distributed by the Academic Advising Center. All academic and financial requirements must be met before a degree candidate may participate in the College's annual Commencement exercises held each May.

6. Prior to their final semester, students are required to complete an application to graduate and a senior credit evaluation. Upon completion of all requirements for graduation, as outlined in Item 1 above, students will be graduated by the College. Students who wish to extend their program of study beyond their degree requirements must file a petition with the Office of Academic Affairs. An approved petition must be presented to the Registrar's Office prior to registration. Financial Aid recipients are strongly encouraged to consult with their Financial Aid Advisor prior to registration.

Students must fulfill the degree requirements in effect at the time they matriculate (enroll for their first course), or any complete set of requirements adopted by the institution and published in a subsequent catalogue (picking and choosing among elements of various catalogues is not permitted). However, students who take more than seven years to complete their degree requirements must fulfill the requirements in effect at the time they graduate rather than the requirements in effect when they matriculated.

## Fields of Study

**Majors.** A major allows the student to gain in-depth knowledge of one of the fields of communication or the performing arts. The schools specify the major courses, which constitute the student's college work. A major that leads to a Bachelor of Arts or Bachelor of Science degree may consist of 36 to 52 credit hours A major that results in a Bachelor of Fine Arts degree may consist of 56 to 72 credit hours. Students should consult the appropriate program section of this catalogue for complete information on specific major requirements.

**Double Major.** Students may elect to have a double major by fulfilling all the requirements for a major in two different departments. Students who have a major in the department of Visual and Media Arts may not double major. Students may not use the same course to fulfill a requirement in both majors. Students who successfully complete two majors only earn one degree.

**Minor Programs.** Minors give students the opportunity to explore an area outside their major field of study. Students may not use the same course to fulfill a requirement in both the major and the minor. A minor consists of 16 credits of related course work, which have been approved by the Department in which the minor is offered. With the approval of the appropriate Department, students may count up to eight credits from the General Education curriculum toward the minor.

**Internship Credits.** The College encourages qualified students to participate in internships to gain practical experience and develop professional contacts. Four (4) or eight (8) credit internships are available to juniors and seniors who have a minimum 2.7 GPA. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. No more than eight credits of internship, with the exception of student teaching, and no more than 12 credits of any combination of internship, directed project and directed study may be applied to the total graduation requirements. **Students must participate in the mandatory Internship Workshop, offered through Career Services (see Student Life section), the semester before the internship**. See the appropriate departmental requirements for further specifications and the Academic Calendar for registration deadlines. Students seeking a credit-bearing internship in Los Angeles must be enrolled in the Emerson College Los Angeles Program and are not required to attend the Internship Workshop offered through Career Services, but must attend the LA Program Orientation.

## Academic Policies

**Declaring a Major.** Students select a major at the time they apply for admission to Emerson College by designating their preference on their application for admission. Students who were undecided about their major at the time they applied for admission are encouraged to declare a major before entering their junior year at Emerson (that is, before earning more than 64 credits toward graduation). Students who want to change their declared major or specialization must complete a Change of Major Form available at the Academic Advising Center. All major or specialization changes require the permission of the Department Chair of the desired major.

- Any student wishing to major in Media Production a specialization in Film or Writing for Film and Television must submit an application through Academic Advising Center. For information and deadlines contact the Center at 617-824-7876.

• The Department of Performing Arts prohibits the internal transfer of students into the performance-based programs; acting, musical theatre, and theatre studies with a performance emphasis.

**Academic Advisors.** All students are assigned an academic advisor who holds conferences with students during registration periods and meets on an informal basis whenever students seek advice about the curriculum, course selection, or other academic concerns. Students who want to change their faculty advisor for any reason must file a request at the Academic Advising Center. Students may not register for courses until they have been counseled by their advisor, although the student bears the ultimate responsibility for selecting his or her courses.

**Registration for Enrolled Students.** Matriculated students have priority for course selection according to the number of cumulative credits and class standing at the time of registration. Online registration for the spring semester is held at the end of November; for the fall semester, online registration is held in April. The Student Financial Services Office must financially clear students in order to register. Registration dates are listed on the academic calendar. Registration information is emailed to all currently enrolled students approximately three weeks prior to registration. Course schedules are available online at *http://www.emerson.edu/courses/*. Course schedule information on the Web is updated daily. Students are responsible for following the registration instructions. Students who do not register by the deadlines listed on the academic calendar and in the registration information are assessed a $50 late registration fee. Students who fail to make financial arrangements for payment with the Student Financial Services Office prior to the set payment deadline may have their registration canceled.

**Prerequisites.** A prerequisite course may be required prior to taking an advanced course. Waiver of a prerequisite course is not routine and may be obtained only from the course instructor or the Department Chair. Credit will not be given for a prerequisite course, which is taken after the advanced course has been completed satisfactorily.

**Course Number Guide**

| | |
|---|---|
| Freshman level courses | 100-200 |
| Sophomore level courses | 200/300 numbers |
| Junior level courses courses in major programs not open to freshmen | 300/400 numbers; |
| Senior level courses Sophomores need written permission of the School's Dean or instructor. | 400 numbers; not open to freshmen; |
| Combined senior and open to graduate students and seniors only. | 500 numbers; |
| Graduate level courses open to graduate students only. | 600 numbers; |

**Auditing a Course.** Students who wish to attend a class without working for, or expecting to receive, formal credit may register to audit the course. Students who audit a course may not participate in class, do not take examinations, and do not submit papers. Students may only audit lecture-type courses; students may not audit acting, dance and production courses and voice lessons. Students must gain permission to audit a course from the course instructor and may not register to audit a course until the first day of classes in order to give priority to students needing to take a course for credit. Students may not attend any course without registering for either credit or audit. Students may not change an audit class to credit after the second week of classes. Consult the Financial Policies section of this catalogue regarding the cost of auditing a course.

**Course Load.** Undergraduates carrying 12-16 credits are classified as full-time during the fall and spring semesters. During the summer sessions a full-time load is eight credits. To graduate in eight semesters, a student must average 16 credits per term. Students who are registered for 12 through 16 credits during the fall and spring semesters must pay full tuition; undergraduates who are registered for fewer than 12 credits during the fall and spring semesters are considered part-time students and are billed at a per-credit rate. Because a student's enrollment status affects financial aid awards, the student should consult the Financial Assistance Office to determine how a change in enrollment status would affect eligibility for financial aid.

**Credit Overload.** Students desiring to take more than 16 tuition credits during a semester must have a cumulative average of 2.70 or higher to be academically cleared to overload. Students may not take more than 4 overload credits. First semester students may not overload, with the exception of voice, dance and non-tuition courses. Overload courses are billed on a per-credit basis and require financial clearance from the Office of Student Accounts prior to registration.

**Directed Studies and Directed Projects.** In a directed study or project, students work closely with a faculty supervisor in designing and carrying out a project for credit. Directed Studies or Projects may not duplicate existing courses. Directed Study or Directed Project proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Directed studies are open only to Juniors and Seniors with a minimum 3.0 GPA. A student may not count more than 12 credits of any combination of directed study, directed project and internship courses toward the total graduation requirements. See the appropriate departmental requirements for further specifications and the Academic Calendar for submission and registration deadlines.

**Practica.** Practica provide students with the opportunity to gain theoretical and practical experience in a specialized area. Practica are designed by the faculty and vary on an annual basis. For further information about a practicum, students should consult their advisor.

**Non-Tuition Credits.** The College offers a number of one-credit, pass/fail non-tuition activities for matriculated undergraduate students. The non-tuition activities may be repeated for credit but only four non-tuition credits may be applied toward the 128-credit minimum required for graduation. Non-tuition credits may not fulfill any major, minor or general education requirement.

**Courses at Other Institutions.** During a degree program at Emerson College, students may take courses at non-affiliated institutions up to a maximum of 64 transfer credits. These courses must be taken at a regionally accredited college or university. Course work taken at a foreign institution will require special clearance.

Approval of course work for transfer, particularly within the major, is not automatic, and the student must have a Request for Transfer of Credits to Emerson College form approved by the registrar before registering at another institution. Students must achieve a minimum grade of C in each course requested for transfer. Once a student has earned 64 credits, all additional transfer work must be done at a four-year, baccalaureate degree granting institution. It is the student's responsibility to have an official transcript of courses taken mailed directly from the other institution to the Emerson College Registrar's

Office. **Quarter hours and trimester hours will be reduced to semester hour credits.** Courses taken at other institutions that are three (3) semester hours can meet a general education or major requirement at Emerson College. However, the course will not be awarded the four-credit equivalent. (Also see Undergraduate Degree Time Limits.)

**Dropping and Adding Courses.** All drop/add activity takes place online during the first week of classes by logging onto Interactive Services at *https//interactive.emerson.edu/*. After the fifth day of the semester, written permission from the instructor is required to enter any course and all schedule changes must be processed in person at the Student Service Center. After the tenth day of classes no course can be added except by an approved petition, and no course can be added that increases a student's billing charges except through a petition that requires the approval of the Student Financial Services Office and, if applicable, the Financial Assistance Office. Such approved petitions are assessed a $50 Late Registration Fee. Dropping a course after the tenth day of classes, resulting in refund issues, is not permitted except through a petition approved through the Dean of Students Office.

**Withdrawing from a Course.** Students may withdraw from a course after the tenth day of classes and before the last two weeks of classes (or before the last five days of a summer session course). Students who wish to withdraw from a course must obtain a Course Withdrawal Form at the Student Service Center. The course instructor must sign the form and check one of two grades: WP (Withdrawn Pass) or WF (Withdrawn Fail), neither of which impact the students GPA. It is the student's responsibility to return the signed form to the Student Service Center before the start of the last two weeks of classes. No refund is given to students who withdraw from a course.

**Repeating a Course.** Students who fail a course may repeat the course in an attempt to receive a passing grade. Both courses, and the grades received, are part of the student's permanent record and affect the student's cumulative grade point average.

**Standards of Classroom Behavior.** The primary responsibility for managing the classroom rests with the faculty. Students who engage in any prohibited or unlawful acts that result in disruption of a class may be directed by the faculty member to leave the class for the remainder of the class period. Longer suspensions from a class, or dismissal on disciplinary grounds must be preceded by a disciplinary hearing.

**Attendance.** Students are expected to attend classes regularly and promptly and are responsible for all coursework done while they are absent. Individual instructors determine the number of times a student may be absent or tardy before a grade is lowered. In classes where attendance is required, students are responsible for notifying the instructor in advance of unavoidable absences. Students must adhere to individual instructors' attendance policies. Attending an out-of-class activity or event for another course may not be used as an excuse to disregard a given class's attendance policy. A faculty member may not require a student to attend specified out-of-class activities that conflict with the student's schedule for another class.

In addition, Massachusetts state law requires that any student who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such requirement. The student will receive an opportunity to make up the examination, study, or work requirement, which may have been missed because of such absence on any particular day, provided, however, that such make-up examination

or work does not create an unreasonable burden upon the College. No fees of any kind shall be charged by the institution for making available this opportunity to the student. No adverse or prejudicial effects shall result to any student who takes advantage of these provisions.

**Prolonged Absences.** In any case of prolonged absence due to accident or illness, the student should immediately notify both the Dean of Students and his or her instructors. Under these circumstances the College will make every effort to permit the student to complete course work.

**Withdrawal/Leave of Absence from the College.** All students considering withdrawing or taking a leave of absence from Emerson must report to the Dean of Students Office to complete the appropriate paperwork. A student who subsequently chooses to return to the College returns at the same academic standing at which she/he left. Any course work taken during the absence will be considered during the re-admission application process. Students who have either withdrawn or taken a leave of absence are not eligible to participate in varsity or intramural athletics, student clubs and organizations or any other College-sponsored activity or program. Resident students who withdraw or take a leave are required to vacate College housing immediately. A Leave of Absence is good for a period of two years from the date of the Leave. Students who apply to be readmitted more than two years from the date of their last enrollment are subject to the admission standards prevailing when the readmission application is submitted to the College, and there is no guarantee of readmission. Please note that students are considered to be on leave from the College based on the date of their last enrollment regardless whether or not they complete the appropriate paper work.

**Class Standing.** The Registrar determines each student's class standing. Freshmen have completed fewer than 32 credits, sophomores from 32-63 credits, juniors from 64-95 credits, and seniors 96 or more credits. Credits completed do not include outstanding incomplete grades.

**Credit Evaluation for Graduation.** Every student must file a Graduation Application at the Student Service Center. Students are required to schedule a senior credit evaluation before his or her last semester of attendance to ensure that the student will be academically cleared for graduation. Senior credit evaluations will be done at the Student Service Center. It is the sole responsibility of the student to insure that all degree requirements as specified in this catalogue are met. Failure to be aware of a provision does not excuse a student from adhering to it. All students will be billed a Commencement Fee at the time of billing for the start of their last year of attendance, and must pay this fee regardless of whether or not they participate in the Commencement exercises.

**Participation in May Commencement for Prospective September Graduates.** Students planning to complete their degree requirements as of September may participate in the College's May Commencement ceremony provided the following requirements are met: (1) the student must apply to graduate by the last day of the spring semester, (2) the student must register and pay for the final course work by the last day of classes in the spring semester; and 3) the student must request commencement tickets online by the last day of classes in the spring semester. Participation is allowed with the understanding that September graduates do not receive a diploma until degree completion.

**Senior Per-Credit Petition**

Students in their last semester at Emerson College, needing at least 12 but less than 16 credits to

complete their degree requirements, may petition the Registrar to pay the per-credit rate in effect. The Senior Per-Credit Petition can be obtained at the Student Service Center or downloaded from the registrar's web site. Directions for completion and processing are on the form.

The completed petition must be filed with the Registrar on or before the end of the course withdrawal period for the semester requested. Once the petition is evaluated to ensure that the student will meet the credit graduation requirement and to determine the effect the per-credit payment may have on any financial aid awarded, the student will be notified. Senior Per-Credit Petitions will not be considered retroactively. Questions concerning this policy should be directed to the Registrar at registrar@emerson.edu.

**Undergraduate Degree Time Limit.** All requirements for a degree must be met within seven years of the student's date of matriculation at Emerson College. Because courses may become obsolete when they have been taken over a period of time that exceeds the normal four-year period, School Deans reserve the right to delete courses from a student's program of study when such courses are deemed to be obsolete for the current curriculum. Transfer credit for courses taken between five and ten years prior to a student's matriculation at Emerson College is awarded on a case-by-case basis by approval of the Registrar and the appropriate School Dean. Transfer credit is not granted for courses taken more than ten years before the student's matriculation at Emerson. An appeal to the Academic Petitions Committee for waiver of any of the foregoing policies may be made by filing a petition in the Office of Academic Affairs. (Also see Courses at Other Institutions.)

**ECnet User ID and Password**. Students are issued an ECnet User ID and Password upon admission to the college. The ID and password are used to access online registration, ECHO Line, and Interactive Services. This is also the student's Emerson College email account, to which, all official College correspondence is sent. Students electing to use another email address should use the forwarding function to ensure that they receive all official emails. (The College Help Desk can be of assistance.)

**Change of Address.** The Registrar's Office maintains two addresses for each student. The first is a billing address and telephone number that includes the name of the bill payer, usually the student's parent(s). Bills are sent to the bill payer at the billing address. The other is the student's local address and telephone number while attending Emerson. Billing address changes and changes of a bill payer's name should be reported, in writing, promptly to the Student Service Center. Local address changes can be performed online through Interactive Services *https://www.interactive.emerson.edu/* (ECnet User ID and Password are required).

## Grading Policies

**Grading System.** The College uses a system of letter grades and quality points to evaluate student performance. Grade point averages are computed on a scale where A = 4.0 (93-100), A- = 3.7 (90-92), B+ = 3.3 (87-89), B = 3.0 (83-86), B- = 2.7 (80-82), C+ = 2.3 (77-79), C = 2.0 (73-76), C- = 1.7 (70-72), D = 1.0 (60-69), F = 0 (failing).

**W** A W (Withdrawn) is recorded for students who take a leave of absence or withdraw from the College before the last two weeks of the semester. This grade does not affect the grade point average.

**NF** A NF (No-Show) grade indicates that the student never attended the class and did not drop the course. This is not calculated as a failing grade.

**WP** A WP (Withdrawn Pass) grade means the student was passing the course at the time of withdrawal. This grade does not affect the grade point average.

**WF** A WF (Withdrawn Fail) grade means the student was failing the course at the time of withdrawal. Effective Fall Semester 2003, this grade does not affect the grade point average.

**I** An I (Incomplete) grade should only be given when a student has satisfactorily completed most of the required work for the course, but due to medical reasons or other extenuating circumstances, is unable to complete the work by the end of the term. Incompletes should not be given in lieu of a letter grade to simply extend the time given to the student to complete the work in the absence of the required conditions. An I grade must be removed the next term in which the student is registered or it automatically becomes an F grade. For each Incomplete grade change, a Grade Change Form must be completed and signed by the faculty member and must be submitted to the Registrar.

**P** A P (Passing) grade indicates performance in a course for which specific grades are not given. A P is equivalent to a grade of C or better and may be used in designated pass/fail courses only.

**PH** A PH (High Pass) grade indicates exceptional performance in a Senior Creative Thesis

**S** A S (Satisfactory) grade indicates satisfactory performance in a non-credit course.

**U** A U (Unsatisfactory) grade indicates unsatisfactory performance in a non-credit course.

**AUD** An AUD (Audit) grade designates registration for a course as an auditor.

**NG** A NG (No Grade) is used to designate a course in progress and when an instructor has not submitted a final grade to the Registrar.

**YC** A YC (Year Course) grade means that a grade will be given for a course at the completion of the succeeding term.

**Grade Changes.** No grade changes will be accepted or entered on a student's permanent record after the end of the third week of the semester following the one in which the course was taken, except for Incompletes as discussed above. Any change must be proposed and justified by the course instructor and approved by the instructor's Dean. No changes will be made to the student's official academic record after the student has officially withdrawn or graduated from Emerson College.

**Grade Reports.** All students may access their final grades and complete grade history via Interactive Services (https://interactive.emerson.edu). This feature requires the student's ECnet User ID and Password.

**Mid-Semester Evaluations.** As part of the College advising program, mid-semester grade reports are sent each semester to undergraduate students whose grade falls below a C in any subject. Course warnings do not become part of a student's permanent record and are intended to encourage students to remedy academic deficiencies at a point in the semester where special attention or tutoring may have a positive effect on final course performance. Students who receive such warnings should meet with their instructor, consult their advisor and, if appropriate, seek help from the Learning Assistance Center.

**Academic Transcripts.** A certified, official transcript of a student's academic record may be ordered online through Interactive Services, *https://interactive.emerson.edu/*. Transcripts are normally processed within three days. Transcripts will be released only for students who have no holds. Under no circumstances will telephone or emailed requests be honored. Please consult with the Registrar website (*www.emerson.edu/registrar*).

**Academic Grievances.** Students who wish to make a complaint or grievance regarding any College academic policy should file a petition with the Academic Petitions Committee through the Office of Academic Affairs.

Grievances regarding a grade or other matters in a course should be discussed first with the course instructor. If the student remains dissatisfied, he/she should advance the grievance to the departmental Chair. If the Chair is unable to mediate a resolution, the student should advance the grievance to the Dean of the appropriate school. If the grievance is not resolved after mediation at this level, the student should file a petition with the Academic Petitions Committee in the Office of Academic Affairs.

## Academic Standards

The College requires students to achieve a 2.0 cumulative average to earn a baccalaureate degree. This is a minimum requirement. Each School has the prerogative to require a higher cumulative average in any major field of study.

**Satisfactory Academic Progress (Academic Probation and Suspension).** The College has set the following standards for satisfactory academic progress:

1. Students are expected to maintain a cumulative and semester grade point average of 1.7 for freshmen and 2.0 for all other students. Students who fall below this standard are placed on academic probation.
2. Students must complete successfully 75% of attempted credits per semester. Grades or recorded symbols of F, WF, WP, and I are not considered as successfully completing a course.

Students who do not meet the College's standards for satisfactory academic progress for two consecutive semesters are subject to academic suspension for not less than one year. Students who have been academically suspended may appeal their suspension through the Office of the Associate Vice President for Academic Affairs. After a year of suspension, the student may apply for re-admittance to the College.

Students on academic probation are not eligible to compete in varsity athletics or run for Student Government Association office. They may be prohibited from participating in extra- and co-curricular activities (e.g., WERS, EIV, theatre productions and forensics) by the chair of the academic department in which they are majoring, and from serving in student affairs leadership positions (e.g., resident assistants, orientation leaders, etc.) by the Dean of Students.

**Academic Dismissal.** If, after a thorough review of a student's academic record, the Academic Probation and Suspension Board determines that a student's academic success at Emerson College is not feasible, that student will be dismissed. A second suspension results in automatic dismissal. An undergraduate who is dismissed may not be granted re-admittance to Emerson College.

**Academic Ethics.** A student who fails to meet minimum academic ethical standards by cheating, plagiarism, theft or vandalism related to library or laboratory materials or equipment, or similar acts, shall be subject to disciplinary proceedings that may result in suspension or dismissal. If there is any question about the appropriateness of an act, the student is urged to consult with a faculty advisor, instructor or a School Dean.

## Academic Distinction

**Dean's Honor List.** Students achieving a 3.70 or higher grade point average for the preceding semester will be placed on the Dean's Honor List. A grade below C- automatically disqualifies a student for the Dean's Honor List for that semester, regardless of the grade point average.

**Honors Graduation.** Honors graduation at Emerson College is based on a student's entire Emerson undergraduate academic record. For a student to graduate with Latin Honors, the student must have: completed a minimum of 64 credits at Emerson College; and at least 75% of his or her college-level work done in letter-graded courses (not pass/fail courses).

Students who meet all the above criteria and are in the top 30% of their graduating class will receive Latin honors. Students in the top 5% will graduate summa cum laude; students in the next 10% will graduate magna cum laude; and students in the next 15% will graduate cum laude.

## Academic Resources

### Library

Located on the third floor of the Walker Building at 120 Boylston Street, the Library provides access to information resources that support the mission of the College. The collection of 200,000 print and media items promotes research in communication studies and the performing arts, with special focus on mass communication, speech, and communication disorders. Services include research assistance, library instruction, interlibrary loan, document delivery, and reserve reading, and laptops for use in the Library. Details concerning hours, policies, and services are available on the Library's website, *http://www.emerson.edu/library*, in the Student Handbook, and in the Emerson College Library Guide.

As a member of Fenway Libraries Online (FLO), the Library shares an online catalog with—and has access to the materials of—Emmanuel College, Lesley University, Massachusetts College of Art, Massachusetts College of Pharmacy and Allied Health Sciences, Museum of Fine Arts and the Museum School, New England Conservatory of Music, Wentworth Institute of Technology, and Wheelock College. The Library also belongs to the Fenway Library Consortium (FLC), which includes the members of FLO plus the Brookline Public Library, Hebrew College, Simmons College, Suffolk University, and the University of Massachusetts, Boston. Students may use the resources at these libraries, borrow materials from them directly (with a valid ID card) or request that materials from these libraries be delivered to the Emerson College Library.

The Library's website is available from any computer via the internet, and databases can be accessed through ECnet accounts. In addition

to the catalog, which represents what Emerson College and the FLO libraries jointly own, the website offers access to a range of relevant electronic sources and research guides. Through the website, students are able to research their topics and print and email articles from Academic Search Premier, JSTOR, LexisNexis Academic, Expanded Academic ASAP and many other online resources. Students can request materials from other FLO libraries and the Massachusetts Virtual Catalog by using the online order form. Reference librarians are available to help you in person as well as by phone, email and ASK US online chat.

The Library's collection of approximately 10,000 DVDs, videotapes, films, CD's and other media materials is currently housed in the Media Services Center on the third floor of the Ansin Building at 180 Tremont Street. Facilities and equipment required to utilize these materials are also located there. Consult the Library's website for the online catalog of the media collection

The College Archives houses materials concerning the history and development of the College (including photograph and video collections), College publications, and special collections on theater and broadcasting. Details about the College Archives services, collections, policies, and procedures can be found on the Library homepage.

### Media Services Center

The Media Services Center (MSC), located on the third floor of the Ansin Building at 180 Tremont Street, houses the Library's non-print collection, as well as video viewing facilities, video dubbing booths, a video studio, video editing suite, audio production booth and a mediated conference room. The MSC circulates video equipment for non-production classes, including digital camcorders, digital still cameras, and digital and analog audio recorders. MSC also circulates laptop computers, data projectors, slide projectors and overhead projectors. MSC provides, maintains and delivers audiovisual equipment in many of the College's classrooms and meeting spaces. Staff members are available to assist in the setup and operation of this equipment. The MSC provides technical assistance for special events. Services include setting up and operating data projection systems, facilitating teleconferencing and providing amplification for speakers. Consult the website, *http://www.emerson.edu/media_services* for more information about the Media Services Center.

## Computer Facilities

The College's computing facilities are available for use by Emerson College students, faculty, and staff. The facilities consist of both teaching and open access labs, as well as kiosks that offer convenient Web access. Workstations in the computer labs provide a variety of software applications such as e-mail, Internet, word processing and office productivity, statistical analysis, web authoring, image editing, desktop publishing, 3D animation and digital video. In addition, High-end applications, such as Autodesk maya for 3D animation and Apple Final cut Prof for video editing, are available in all open-access labs. Digital production labs contain workstations with multimedia production and digital video applications, including Avid Express DV and Final Cut Pro. Emerson College has been designated a New Media Center since 1995 by a consortium that includes Compaq, Microsoft, Apple, Adobe Systems, Macromedia, and Kodak, among others. The New Media Center designation provides support for the College's digital production and multimedia capabilities. More information about the computer labs in available at *http://www.emerson.edu/labs/*.

Full-time students receive an Emerson College network (ECnet) account, which contains an e-mail account and personal Web space. An ECnet username and password are required to

log on to computer lab workstations and kiosks. Emerson's campus is wired for high speed Internet connectivity at all locations, including residence halls, labs, and offices. Residence hall rooms have high-speed Internet connections for each student and wireless access to the College's network is provided in virtually all campus locations. Emerson's Help Desk is available to assist students with general computer problems, ECnet problems, and issues regarding connectivity to the College's computer network. More information regarding the Help Desk and the computer labs is available at http://www.emerson.edu/helpdesk/.

Prior to using the College's computer network, all students should familiarize themselves with the Electronic Information Policy Guidelines for Responsible and Ethical Behavior found at *http://www.emerson.edu/policy/*. Violations of those policies are considered to be unethical and can lead to College disciplinary action and/or criminal prosecution.

## Academic Advising

Academic advising is integral to Emerson's mission to educate students for life and prepare them for careers in communication and performing arts. The advising programs at the College are designed to recognize the individual needs students. Through partnerships with faculty and professional staff, students are afforded unique opportunities for defining and achieving academic, career and personal goals. Throughout the advising process, students are provided access to the rich information resources at Emerson and guided to make informed and independent decisions. Advising serves as a primary means for integrating students into the larger college community.

The Academic Advising Center coordinates all aspects of the undergraduate academic advising process and supports academic advising provided by the faculty. The professional academic advisors are attentive to student needs and career preferences, as well as personal goals and values. More information can be found online at *http://www.emerson.edu/advising_center/* or by contacting the Academic Advising Center at (617) 824-7876 or via email at advising@emerson.edu.

## Writing and Academic Resource Center

The Writing and Academic Resource Center provides academic support services to all students and gives them the opportunity to develop skills and abilities necessary for academic success and independence at the college level. The staff coordinates a writing assistance program designed to support student writing across the curriculum. The Center offers individualized tutorials in all phases of the writing process, from brainstorming to editing. The Center also offers support in study skills, including reading comprehension, note-taking, test-taking, organizational and time-management strategies, as well as library research. Peer tutoring in content areas is available upon request. Academic assistance is available for international students and students with special learning requirements.

The Writing and Academic Resource Center can provide academic counseling to students, especially those on academic probation and those admitted provisionally to the College. The staff of the Center monitors academic performance at mid-term and works, as needed, with students to design appropriate academic study plans. The staff collaborates with the faculty and offices of the College to address other student needs. For further information, contact the LAC at (617) 824-7874.

## Disabilities Services

Emerson College is committed to providing programmatic and architectural access to students with disabilities so that they may enjoy and participate fully in the life of the college. While upholding this commitment, Emerson maintains its high standards of achievement that are essential to the integrity of the College's programs and services. In advancing these aims, the College will ensure that its policies, practices and procedures conform to Federal and state statutes and regulations as they pertain to individuals with disabilities.

Emerson offers services through its Disabilities Services Office to students with documented physical, visual, hearing, learning, medical, and psychiatric disabilities. Should you be a student with a disability who is seeking accommodations or who has specific questions about disability services at Emerson, contact the Disability Services Coordinator at email *dso.emerson.edu* or telephone (617) 824-8415. The Disability Services Office is located at 216 Tremont Street, Fifth Floor, Boston, MA 02116.

## Alumni Relations

The Office of Alumni Relations and the Emerson College Alumni Association work together to maintain contact with alumni through a variety of social, professional and community service opportunities. The Office enables students and young alumni to benefit from the experience of alumni and others with extensive professional skills and knowledge through events such as the New York Connection, the Festival of Film and Video, Alumni Weekend, as well as several regional events. Alumni Relations works closely with the Office of Career Services to connect students with appropriate alumni for networking. Alumni Relations is located at 120 Boylston Street, seventh floor, Boston, MA 02116. Contact the Alumni Relations Office at (617) 824-8535 or 1-800-255-4259 / visit *www.emerson.edu/alumni.*

## Emerson College Alumni Association

The mission of the Alumni Association is to actively involve alumni in promoting the reputation and influence of Emerson College as a leader in communication and the arts. The Association encourages alumni to participate in planning and guiding the College's future, and to work to increase the resources available to make Emerson's programs a reality. The Office of Alumni Relations supports the Alumni Association in its work. Membership in the Emerson College Alumni Association is open to anyone who has attended the College for two or more years. The Alumni Association has established an endowed scholarship to support the education of future Emerson alumni. The scholarship, based on financial need and satisfactory grades, is awarded to an undergraduate or graduate in alternate years.

### Student Alumni Association

The Student Alumni Association encourages and facilitates connections between current students and alumni by working with the Office of Alumni Relations and other student organizations to provide occasions for students to meet alumni from many different classes and career paths.

# Special Academic Options

In addition to the programs detailed in the preceding sections of the catalogue, Emerson offers a variety of unique educational experiences to its students. The faculty of the College encourages interested students to take advantage of one or more of these enriching opportunities.

## Institutional Affiliations

### Longy School of Music

Emerson College offers the Bachelor of Music degree through a special program with the Longy School of Music in Cambridge. This degree is offered with major programs in Composition, Organ, Piano, Strings, Voice, and Woodwinds and Brass. Students must apply, audition, and be accepted at both the Longy School of Music and Emerson College. Formal acceptance by both institutions is required. Advising for students interested in this program is coordinated through the Office of Academic Affairs.

### Suffolk University

Emerson College and Suffolk University offer a cooperative program for the exchange of instructional services, which makes available to students of both institutions a wider selection of courses. Cross-registration forms must be obtained at the Emerson College Student Service Center and require the approval of the Registrar at both institutions. Emerson students may not register for courses at Suffolk, which are offered the same semester at Emerson College. Students will pay tuition at their home institution at the home institution's tuition rate. Credit hours, grades, and honor points are transferred.

### The Professional Arts Consortium (ProArts)

In 1981 Emerson College joined a consortium of colleges and schools that includes the Berklee College of Music, the Boston Conservatory, the Boston Architectural Center, Massachusetts College of Art, and the Museum School of the

Boston Museum of Fine Arts. Students in the consortium schools are permitted to cross-register on a limited basis at the participating schools. First semester freshman are not eligible and students must be in good academic standing. The Consortium sponsors various activities to foster student and faculty exchange.

Cross-registration forms must be obtained at the Emerson College Student Service Center and require the approval of the registrar at both institutions. Students will pay tuition at their home institution at the home institution's tuition rate. Credit hours, grades, and honor points are transferred. Students may take a maximum of 28 ProArts credits as part of their Emerson degree program. Students must be registered for a minimum of 8 credits at Emerson in any semester that they are taking ProArts courses. ProArts courses may not count towards a major or minor requirement unless approved by the appropriate Department.

## International Study and External Programs

The office of International Study and External Programs is committed to providing Emerson students opportunities to explore their academic goals in alternate settings. In addition to the External Programs sponsored by the college at Kasteel Well, the Los Angeles Program, the Prague Summer Film Program and the Taiwan Study Program, students may enroll at non-affiliated International Study programs for one semester only. These programs must be sponsored by or affiliated with regionally accredited U.S. colleges, universities or institutes, or carry U.S. accreditation. Students must show evidence of admission to an approved study abroad program and obtain a leave of absence through the Dean of Student's office. In addition, students who wish to study abroad must complete an Application to Study Abroad and be approved to study abroad by the Advising Center, the Registrar's Office, the Dean of Student's Office, and the International Study and External Programs Office.

Approval of course work for transfer, particularly within the major, is not automatic, and students must have a Request for Transfer of Credits to Emerson College form approved by the Registrar before registering at another institution. For more information about transfer of credits please see "Courses at Other Institutions" under Academic Regulations (p. 50). For additional information about International Study opportunities contact the International Study and External Programs Office, 80 Boylston Street, First Floor, (617) 824-8567,.or via email at *abroad@emerson.edu*.

## Kasteel Well, The Netherlands

Dulcia Meijers (Executive Director); Chester Lee (Assistant Director, Academic Support Services); Rob Duckers (Assistant Director, Administration and Management)).

Emerson College offers qualified sophomores, juniors and seniors a European program containing a special curriculum, which draws on the rich resources of its location to promote multi and cross-cultural awareness, to stimulate critical and political thinking and to enhance appreciation for the arts.

A restored 13th-century medieval castle is home to Emerson's Semester Abroad Program. Kasteel Well is a national historical monument that provides living and dining accommodations, classrooms, a resource center, a computer lab, a student center and pub, offices and a performance area for students, faculty and staff. Moats and lush gardens contribute to this beautiful setting. Well, located in southeastern Holland near the

German border, is approximately two hours from Düsseldorf, Amsterdam and Brussels, and five hours from Paris by easily accessible mass transit.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). The Emerson College student who participates in the program is fully registered at the college and eligible for financial assistance. Students are required to take a full (16 credit) course load.

The Program strives to integrate classroom lectures with the combination of independent travels and mandatory academic excursions to cities such as Amsterdam, London and Prague, guided by experienced academic faculty, exposing students to the rich artistic, historical and cultural heritage of these European cities. Using Europe as a platform to enhance and enrich learning represents the unique characteristic of this unrivaled program. Most of the Kasteel Well faculty are experts in the areas of philosophy, history and art history, performing arts and theater science, languages and linguistics, and in the various fields of communication, and recruited from or affiliated with nearby universities. Course offerings may include:

| | |
|---|---|
| HI 208-3<br>Page 177 | The World Since 1914 |
| HI 220-3<br>Page 177 | History of Russia and the Former Soviet Union (Semester varies) |
| HI 223-3<br>Page 178 | Renaissance and Reformation Thought (Sem. varies, offered only at castle) |
| HS 201-3<br>Page 201 | Sophomore Honors Seminar I (Honor students only) |
| LF 101-3<br>Page 142 | Elementary French I |
| LI 201-3<br>Page 143 | Literary Foundations |
| LI 204A-3<br>Page 144 | Topics in Literature: European Literature |
| LI 313-3<br>Page 145 | Novel Into Film |
| MU 201-3<br>Page 93 | History of Music: European |
| OP 203-3<br>Page 192 | Intercultural Communication |
| PH 203-3<br>Page 197 | Special Topics in Ethics or Value Theory |
| SO 208-3<br>Page 198 | Visual Society (Semester Varies) |
| TH 215-3<br>Page 100 | World Drama in Its Context I (Fall semester) |
| TH 216-3<br>Page 100 | World Drama in Its Context II (Spring semester) |
| TH 221-3<br>Page 100 | Acting III: Basic Scene Study (Fall semester) |
| TH 222-3<br>Page 100 | Acting IV: Ensemble Acting and Performance (Spring semester) |
| VM 200-3<br>Page 117 | Media Criticism and Theory |
| VM 203-3<br>Page 118 | History of Photography (Semester varies) |
| VM 210-3<br>Page 118 | History of Western Art I: Renaissance and Baroque |
| VM 212-3<br>Page 118 | History of Western Art III: Modern (Semester varies) |
| VM 213-3<br>Page 118 | History of Western Art IV: Post World War II (Semester varies) |
| VM 221-3<br>Page 119 | Writing the Feature Film (Semester varies) |
| WP 211-3<br>Page 149 | Introduction to Creative Writing: Fiction |
| WP 316-3<br>Page 150 | Advanced Creative Writing: Travel Writing |

To participate in this program students must have a minimum 2.5 semester and cumulative grade point average at the time of application. Students will become ineligible if their average drops below 2.0 at any time, or if they are on academic probation. Preference will be given to those students with a 2.5 or higher grade point average. Students must also consult with their academic advisors to ensure that degree requirements will be met. Students may attend for one semester only.

Applications should be submitted approximately one year in advance of attendance, typically in the fall of freshman year. More information may be found online at *http://www.emerson.edu/external_programs/castle* or by contacting the International Study and External Programs Office, 80 Boylston Street, First Floor, telephone (617) 824-8567, fax (617) 824-8618, or via email at castle@emerson.edu.

(International Students please note: Due to recent and more strict application of Dutch immigration rules, non-U.S. and non-E.U. citizens have encountered difficulties obtaining the required Authorization for Temporary Stay {Machtiging tot Voorlopig Verblijf, or MVV} from the Netherlands. There is no guarantee during this period that the MVV will be approved by the Dutch government. MVV applications must be submitted approximately 9 months in advance.)

## Kasteel Well Summer Program

**The Role Of The Portrait And The Self Portrait: The Renaissance vs. The Digital Era.** The goal of this five-week intensive summer program is to study and compare two different means of artistic expression made in two completely different time periods. The 'pre-modern', more artisinal style, method, technique, and the meaning and methods of interpretation of old master paintings of the renaissance will be compared and contrasted to the methods, meaning and modes of interpretation of modern means of image-making, in particular of digital photography. Participants will earn eight (8) undergraduate credits in the visual and media arts, VM366-3 Topics in Art History and Digital Photography. This course is offered only at the castle.

To participate in this program students must have a minimum 2.5 semester and cumulative grade point average at the time of application. Students will become ineligible if their average drops below 2.0 at any time, or if they are on academic probation. Preference will be given to those students with a 2.5 or higher grade point average. Students must also consult with their academic advisors to ensure that degree requirements will be met. Students may participate only once. More information may be found online at *http://www.emerson.edu/external_programs/castle/Castle-Summer-Program.cfm* or by contacting the International Study and External Programs Office, 80 Boylston Street, First Floor, telephone (617) 824-8567, fax (617) 824-8618, or via email at *castle@emerson.edu*.

## Los Angeles Center

James Lane (Executive Director);
Kerri McManus (Director, Internships and Student Services)

Qualified juniors and seniors may enroll for one semester of study at the Emerson College Los Angeles Center. The Los Angeles Center is a residential program with a full semester of internship opportunities and course-work during the fall and spring semesters, as well as a shortened summer session. Students seeking a credit-bearing internship in Los Angeles must be enrolled in the Los Angeles Program.

The internship course may be taken for 4 or 8 college credits and requires completion of both academic assignments and a specific number of hours at the intern site. Internships focus on a large variety of fields related specifically to the Hollywood entertainment industry. With over 800 intern sites in film, television, radio, new media, music, management, publicity, marketing and public relations, the LA program offers a broad range of opportunities within this arena. Student interns integrate theory and practice in an atmosphere of "experiential learning" with the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and many others will provide students with an understanding of the industry beyond the classroom.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). The Emerson College student who participates in the Los Angeles Center program is fully registered in the college and eligible for financial assistance. Students must be registered full time (fall/spring 12 to 16 credits; summer 8 to 12 credits). Applications should be submitted at least one year in advance of attendance (typically in the fall of the junior year).

Courses are taught by Los Angeles Center faculty who, as well as holding academic credentials, are professionals working in the industry, including producers, directors, screenwriters, advertising and public relations executives, actors, entertainment marketing professionals, and more. Course offerings may include:

**LI 526-2**
**Topics in American Literature: LA Stories**
**4 credits**
Los Angeles has inspired writers and communicators like few other cities. This course will explore a variety of narrative representations of Los Angeles across different media and genres and will offer students a chance to create and workshop their own Los Angeles stories - be it in fiction, the essay, literary journalism, or their video equivalents. By reading or viewing and then discussing the works of Nathaniel West, Joan Didion, Roman Polanski, and many others, students will develop not only a deeper knowledge of the city in which they now find themselves, but will also learn about the creative processes and the themes and theses through which Los Angeles has come to be most widely understood.

**MH 571A-2**
**Topics in Communication:**
**Entertainment and Cross-Promotions**
**4 credits**
This course is an in-depth study of the entertainment cross-promotions marketing discipline. Promotions are a significant component in the entertainment marketing mix, as companies seek ways to extend their marketing dollars and to cut through growing clutter in the marketplace. Today's successful entertainment cross-promotions integrate advertising, public relations, and sales promotion strategies to produce results that are greater then the sum of the individual parts. The relationship between these disciplines, as part of the entertainment cross-promotion, will be studied in this course. Students will examine various promotional objectives, strategies and tactics as they serve different segments of the entertainment business: motion picture, television (broadcast, cable and direct), legitimate theatre (Broadway, touring, residence), theme park, concerts, sports, and home entertainment (video, music, interactive). A special emphasis will be

placed on current case studies and industry guest lecturers. Students will also have an opportunity to explore career opportunities in the cross-promotions field. Prerequisites: 300-level marketing course or permission of instructor.

**MH 571B-2**
**Topics in Communication: Entertainment and Interactive Public Relations**
**4 credits**
This course is an examination, exploration and study of entertainment public relations and the tools that exist—like the Internet—that enhance the options for achieving successful PR campaigns. Through class discussions, assigned readings and case studies, students will learn how to incorporate the best of what we have learned from the past combined with the exciting technological advances and opportunities now available for the dissemination of entertainment-related information. In a seminar format, guests representing all aspects of publicity including those involved in cutting-edge technology companies join the course. Prerequisites: 300-level Marketing course or permission of instructor.

**TH 421A-2**
**Advanced Acting: Film and Television Acting**
**4 credits**
This course is a workshop that provides a unique opportunity to study technique for film, television and stage performance. The course will focus on making the transition from stage performance to single camera, frame performance. The course will integrate an intensive study of various approaches to acting for the camera with the development of a character that the student performs in various sessions throughout the semester. Students will also develop techniques in cold readings, advanced scene work, and auditions. Prerequisite: TH 221 or permission of instructor.

**TH 479-2**
**Topics: The Business of Acting**
**4 credits**
This course is a hands-on interactive study of the business of the entertainment business from and for an actor's perspective. Most actors spend only about five percent of their careers actually acting. The rest of the time successful actors spend taking care of the business of their careers. Knowing how to be pro-active without being offensive can make a significant difference between having a career versus landing a series of jobs. Through class discussions, high-profile industry guest speakers, readings, and one-on-one assigned exposure, students will learn first-hand how to take care of the business that will allow them to succeed as actors. Among the goals of this section are: to understand how the business of acting works; to develop individual strategies and ideas about how actors can create their own personal packages to market and promote themselves; to assist actors in developing their own unique perspectives on themselves, their careers, their talent. Prerequisite: TH221 or permission of instructor.

**VM 320-2**
**Feature Writing Workshop**
**4 credits**
Working from detailed outlines developed in VM 221 Writing the Feature Film, this course will take student through to the completion of a first draft, feature-length screenplay. In addition to writing their own scripts, students will read the material written by each member of the class, write a detailed critical analysis of each segment, and engage in discussion of aesthetics, craft and form. Prerequisite: VM 221 or WP 439. (This course may count toward the media Arts major or the WLP major.)

**VM 402B-2**
**Seminar in Media Arts Topics: American Film of the 1970s**
**4 credits**
This course will examine the factors that resulted in one of the most significant decades in American cinema. Through screenings and close analysis, we will explore the changing relationship between studios and directors; audience and markets; and, narrative and style. We will also consider the historical emergence of a newfound film culture as directors like Coppola, Scorsese, Spielberg, and Bogdanovich came into prominence. Prerequisite: VM 200 and Senior standing (Junior standing with permission of Chair).

**VM 402D-2**
**Seminar in Media Arts Topics: Film and Television in an Age of Anxiety**
**4 credits**
As we enter into the new millennium, we seem to be facing a marked increase of fear and anxiety owing to violent and disturbing events. We experienced this in April 1999 in the wake of the shootings at Columbine High School and, even more so, in the wake of the terrorist bombings of September 11, 2001. This course will explore how the media has exacerbated the resulting feelings of fear and anxiety that have characterized these and related events and their aftermaths. We will look at a variety of forms of popular culture including fiction films like Independence Day and Black Hawk Down as well as provocative documentaries like Noam Chomsky's Manufacturing Consent, Michael Moore's Bowling For Columbine, and Ross McElwee's Six O'Clock News. The goal of the seminar is to provoke animated discussion on these issues as they relate to film, television, and society and prepare the student for further critical thinking about the media. Prerequisite: VM 200 and Senior standing (Junior standing with permission of Chair).

**VM 402E-2**
**Seminar in Media Arts Topics: Television Genres**
**4 credits**
Genre plays and important role in the television experience from program development, scheduling, and advertising to the choices we make about which programs to watch. This seminar will draw on recent scholarship to explore how television genres function textually, industrially, and culturally. The beginning of the seminar will be focused on critically examining a number of theoretical approaches to the study of genre. Building on these approaches, the remainder of the course will focus on several case studies, including cartoons, cop shows, reality television, and the soap opera. Throughout the course, we will examine the production and reception of these genres and others in relation to their specific historical, economic and cultural contexts. Prerequisite: VM 200 and Senior standing (Junior standing with permission of Chair).

**VM 422-2**
**Writing Primetime Drama**
**4 credits**
This course examines the primetime television drama. Areas of study include the difference between plot-driven dramas and character-driven dramas. Also covered are a history of television drama, writing effective protagonists and antagonists, writing for existing dramas and characters, writing an hour-long drama, and format. Each student will write a script for an existing primetime television drama that will be workshopped in class. Prerequisite: VM 222.

**VM500A-2**
**Topics in VMA Studies: Film & TV and the Media of Persuasion**
**4 credits**
The ever-shifting ways in which media affect our lives continues to challenge both the media maker

and critic. This course will critically analyze the various ways in which media interconnect with the social and political landscape. Through close analysis of a variety of media forms, including film and television, we will consider how race, class, and gender are represented and misrepresented. Prerequisite: VM 200.

**VM 506-2**
**Film and Television Genres: The Screwball Comedy**
**4 credits**
This course will focus specifically on the genre of Screwball Comedy which flourished in the 30's and 40's in Hollywood. While Romantic Comedy often promoted and endorsed social convention, Screwball Comedy took a decidedly less sentimental view of love, sex, and marriage, usually subverting and challenging the norm. Known for its witty banter, battles of the sexes, and antic spirit, Screwball Comedy created a unique form that has influenced numerous contemporary filmmakers. The course will examine the roots of the genre, its formal aspects and its modern evolution. We will screen classics of the genre (Bringing Up Baby, His Girl Friday, Philadelphia Story, The Lady Eve) as well as modern updates (Intolerable Cruelty, Punch Drunk Love, Flirting With Disaster) and see how Screwball's comedic examinations of gender, class, and sexual identity reappear in the works of current filmmakers as diverse as the Coen Brothers, Paul Thomas Anderson, Jonathan Demme and others. Prerequisite: VM200 or MA360; cannot have taken MA464.

**VM 520B-2**
**Topics in VMA Practice: Movie Development**
**4 credits**
This course will run as an intense workshop in the development process of film and television movie projects with the practical emphasis being on selling in television and cable. It will guide students through shaping an effective, powerful story idea intended for the creation of "selling pages." Students will actively discuss their ideas, learning how executives evaluate their ideas among themselves. They will also give notes on chosen screenplays, experiencing how to guide a writer to complete a screenplay in acceptable fashion. Learning how to pitch will be the culmination of evolving a strong story to sell to agents, producers, and network executives. Guest speakers from the industry will join the course to acquaint students with the differing aspects of the marketplace. A basic understanding of screen writing is recommended. Cross-listed with WP 416-2.

**VM 520D-2**
**Topics in VMA Practice: Editing and Post Production**
**4 credits**
This course will study the craft and the power of editing within the world of feature films and television. It will dissect the editing in classic films, present and past, and focus on the techniques and structure of effective visual storytelling. It will also present an overview of the postproduction process, centering on the integral role and responsibilities of the editor as well as the responsibilities of her/his crew and what is needed and expected to see a project through to its completion. Through a series of guests, representing some of the industries most talented editors and filmmakers, students will have an overview of genres of editing (documentary, commercial, animation, television, and feature film). These guests will answer questions about editing approach and technique. Also students will be given the raw footage to a scene from a feature film and also a commercial to edit, and with the professional guidance of the instructor the scenes will be revised, and refined. After completion of this course, students will be able to apply the knowledge learned to more effectively

tell stories through the power of editing. They will also earn a greater understanding of the terminology and technology used throughout the post-production process. Prerequisites: Basic ability to use either the Avid or Final Cut Pro Editing System and permission of instructor.

**VM 520G-2**
**Topics in VMA Practice: Production Management**
**4 credits**
The Production Management team, led by the Production Manager or UPM (Unit Production Manager), is responsible for the business activities of a film or television project. This course will introduce the student to the Production Management team and their duties and responsibilities throughout the making of a film or TV project. Students will be exposed to issues in budgeting and cash flow projection with the director and producer; hiring and managing of the production crew; contracts and union issues; crews and equipment scheduling and price negotiation; daily time cards and paperwork; invoicing and the business of the production wrapped up in post. Students will be expected to learn all phases of what the UPM's responsibilities are while working in the Los Angeles area and the state of California.

**VM 555-2**
**Recording Industry as a Business**
**4 credits**
Students will explore the ways sound entertainment and information products are developed, produced, and marketed. In-depth examination of market analysis principles and legal requirements and structure, including licensing agreements, contracts, and copyright, will take place along with the examination of revenue issues such as royalties, record sales, product endorsements, and cost-centered issues such as promotion, advertising, and touring. Prerequisites: VM 101 and VM 120.

**WP 416-2**
**Topics: Movie Development**
**4 credits**
Cross-listed with VM 520B-2.

**WP 542-2**
**Screenwriting Workshop**
**4 credits**
**Cross-listed with VM 320-2**
Course offerings vary from semester to semester.

Completely furnished student housing (mandatory for undergraduates) is located a short distance from the center at the Oakwood Apartment Complex near Universal Studios, Warner Brothers, and NBC.

To study at the Los Angeles Center students must meet requirements determined by their individual departments and have a minimum semester and cumulative grade point average of 2.7 at the time of application. Students may become ineligible if their average drops below 2.7 at any time, or if they are on academic probation. Students must consult with their academic advisors to ensure that degree requirements will be met. Students may attend for one semester only.

More information may be found online at *http://www.emerson.edu/external_programs/la* or by contacting the International Study and External Programs Office, 80 Boylston Street, First Floor, telephone (617) 824-8567 or via email at *la@emerson.edu*.

## Prague Summer Film Program

This rewarding and unique summer program is offered in Prague, the capital city of the Czech Republic. Students study on the campus of the Academy of Performing Arts for Film and Television (FAMU), one of the top film schools on

the European Continent. Prague, one of the finest cities in Europe, is rich in history, culture and beauty, and its attractions and landmarks are the classroom for students' learning and experiences.

This program offers students 8 credits of coursework. Students are evaluated by FAMU and Emerson College faculty as they are given an intensive experience in production, cinematography, scripting and editing. Students will also take a course in Czech Film History. Special tours are planned throughout the program, including a weekend trip to the Karlovy Vary International Film Festival. Students will also meet with Czech film industry professionals, such as directors and cinematographers, to discuss their work.

The Prague Summer Film Program is open to juniors and seniors with a minimum grade point average of 3.0 at the time of application. Students may become ineligible if their average drops below 3.0 at any time, or if they are on academic probation. Students' media studies or production background will be considered as well as their academic standing. More information may be found online at *http://www.emerson.edu/external_programs/prague* or by contacting the International Study and External Programs Office, 80 Boylston Street, First Floor, telephone (617) 824-8567 or via email at *prague@emerson.edu*.

## Taiwan Study Program

Qualified students may apply to spend one semester at Emerson's sister school, Shih Hsin University, in Taipei, the capital of the Republic of China (Taiwan). Founded in 1956 as the World Vocational School of Journalism, Shih Hsin University has grown to become the preeminent school of journalism, broadcasting and communication in Taiwan, with an enrollment of approximately 10,000 students. Nestled in a small, verdant valley surrounded by lush vegetation, Shih Hsin has a modern city campus with residence halls, sports facilities and athletic field, a library of 385,000 volumes, wireless computer access across campus, a school store and post office. Taipei is one of the world's most bustling, cosmopolitan cities, with a mixture of traditional Chinese architecture and modern skyscrapers. The modern and efficient public transportation system (the MRT) makes exploring the city as easy as it is enjoyable.

Shih Hsin offers a number of courses in English, and Emerson students take a full course load. Offerings may include courses in marketing, management, organizational communication, writing, literature, film and editing. All Emerson students are required to study Chinese (Mandarin). Emerson students are also required to work part-time (18 hours per week, 5 days per week) as English instructors/tutors at Shih Hsin's English Corner, an on-campus language lab where Shih Hsin students come to improve their English skills. Student workers receive a small stipend.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). On-campus housing is provided in the Shih Hsin residence halls free of charge. The Emerson College student who participates in the program is fully registered at the college and eligible for financial assistance. Students are required to take a full course load.

Emerson students are required to live in Shih Hsin residence halls in shared rooms with baths in the hall. They are integrated into the regular student resident population. Meals may be purchased at the university cafeteria, or from one of the many vendors and restaurants which crowd the city markets.

The Taiwan Study Program is open to sophomores, juniors and first semester seniors (freshmen and graduating seniors are not eligible) with a minimum grade point average of 2.7 at the time of application. Students may become ineligible if their average drops below 2.7 at any time, or if they are on academic probation. Applicants must be screened and nominated by Emerson College, but acceptance decisions are made by Shih Hsin's Center for International Academic Exchange. Shih Hsin University Information may be found online at *http://www.shu.edu.tw/shu-e/index.htm*. More information about the program may be found online at *http://www.emerson.edu/external_programs/taiwan* or by contacting the International Study and External Programs Office, 80 Boylston Street, First Floor, telephone (617) 824-8567 or via email at *taiwan@emerson.edu*.

## Department of Professional Studies and Special Programs

Professional Studies at Emerson is based on a philosophy that learning is a lifelong pursuit, whether for personal growth, career advancement, or career change. Consonant with this philosophy, the department offers a schedule of evening courses and certificate programs for non-matriculated students throughout the year.

### Certificate Programs

Certificate programs offered through the Department of Professional Studies and Special Programs are timely, practical, and professionally focused courses of study. They are designed to provide students with the knowledge and skills needed to succeed in a corporate or organizational environment. They provide flexible and convenient scheduling for working professionals and are taught by instructors who are successful practitioners in their fields, as well as experienced educators.

One of the goals of all the certificate programs is the completion of a culminating project designed to attract attention and demonstrate to future employers the competence and quality of students' work. Students leave the program not only with the skills and knowledge of a specific field, but also a tangible example of their work.

Examples of certificate programs at Emerson College are Media Production, Publishing, and Screenwriting.

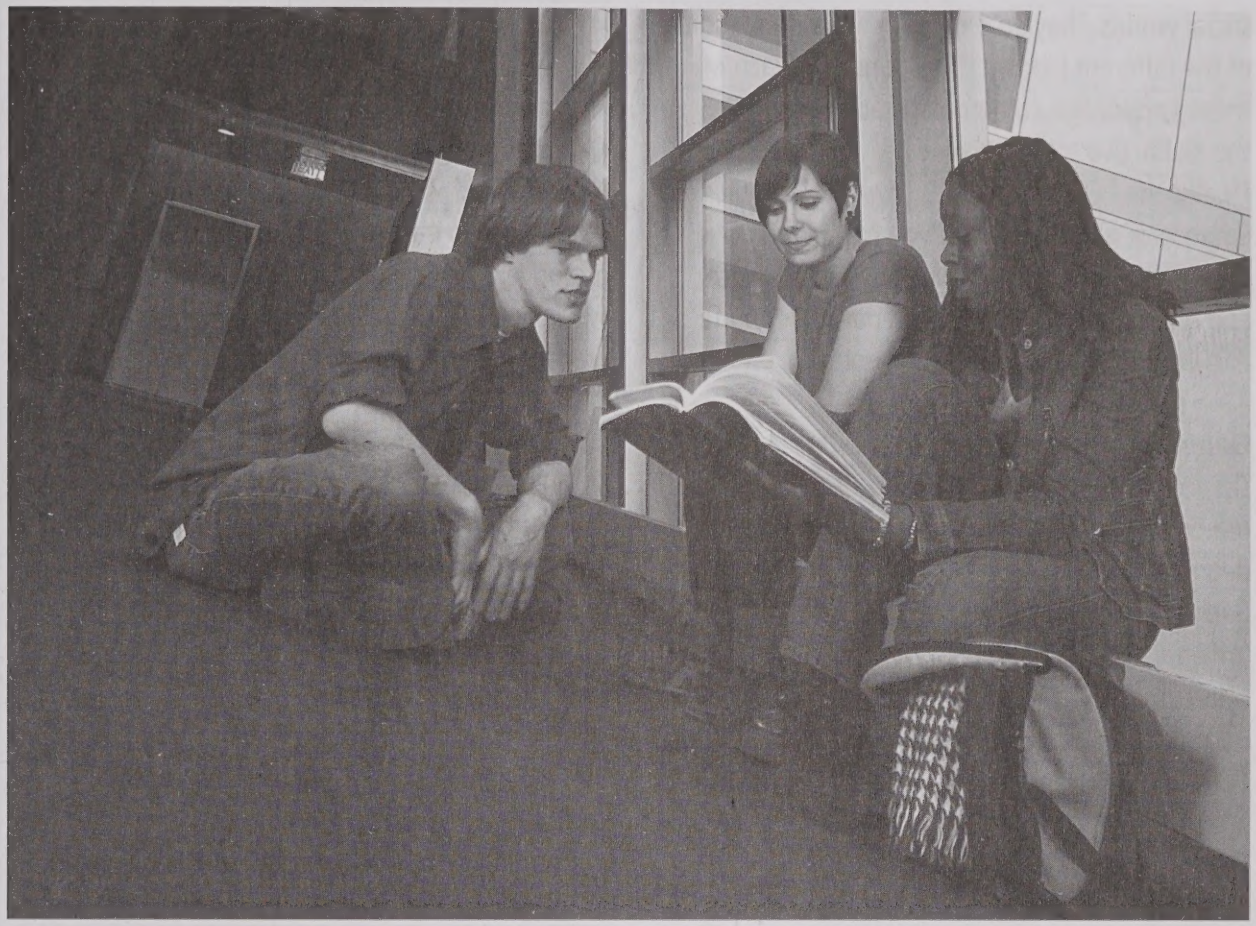
### Summer Session

The Department of Professional Studies and Special Programs offers a full range of courses during the summer months. Full-time and professional studies students may take courses during two six-week sessions to accelerate academic progress, complete graduation requirements, or enhance their academic credentials. Internships are also available during the summer.

### Conferences and Seminars

Through the Department of Professional Studies and Special Programs, Emerson College annually sponsors a variety of academic workshops, seminars and institutes which feature both nationally and internationally acclaimed scholars and practitioners. Programs offered on a regular basis include language learning disabilities seminars, professional development workshops and various other programs. Credit and non-credit registration options are available. For more information, contact the Department of Professional Studies and Special Programs at (617) 824-8280 or via email at *continuing@emerson.edu*.

# General Education Curriculum



The core of Emerson College's mission is to challenge students to think and communicate with clarity, substance, and insight. The General Education Curriculum is designed with these goals firmly in mind. More than this, the General Education Curriculum seeks to produce students who possess what Aristotle called "practical knowledge," which implies intellectual breadth, but also the verbal skills and essential experience to put that breadth to effective use. Practical knowledge is first and foremost about solving problems. It recognizes that whether for the successful professional or involved citizen, life's challenges are to a great extent unpredictable and unique. This is all the more true in the world of the 21st century where professionals may change careers more often than their parents changed jobs, and where increasing globalization confronts us with the exciting, but also daunting, challenges of rapid economic and political change. Narrowly conceived recipes for facing these challenges will not work. What is needed instead is a practical instinct born of broad exposure to the liberal arts, grounded in communication skills, and tempered by an orientation toward applications of knowledge in the real world.

The courses an Emerson student takes in the General Education Curriculum are grouped in three categories. First, in the "Foundations" courses, students receive a solid grounding in writing and speaking skills and in quantitative reasoning. The emphasis is on speaking and writing critically about important contemporary topics. Students will also acquire the tools of symbolic reasoning that facilitate living and working in an increasingly technical and technological world. Second, in the "Perspectives" courses, students investigate each of a number of ways of pursuing knowledge of their physical and

social worlds. They emerge with an understanding of the different kinds of questions that each of these knowledge communities addresses and the distinctive methods they use to find answers. Finally, the "Global and U.S. Diversity" courses emphasize global perspectives, multicultural understanding, and the values of social justice and responsibility as crucial preparation for life and work in the contemporary world.

**General Education Requirements**
The following General Education Curriculum is required of all students pursuing the following degrees: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music (offered in association with the Longy School of Music in Cambridge).

## I. Foundations

**Oral Communication**
**4 credits**
Students are required to take the following course:

| | |
|---|---|
| OP 100 | Fundamentals of Speech Communication |

**Written Communication**
**8 credits**
This two-course expository writing sequence is designed to enable students to write competently and effectively. Students who earn a SAT-Verbal score of 700 or above will have WP 101 waived. In the first year, students enroll in the following:

| | |
|---|---|
| WP 101 | Expository Writing |
| WP 121 | Research Writing |

Students enrolled in the Honors Program complete the following three-course sequence:

| | |
|---|---|
| HS 101 & HS 102 | First Year Honors Seminars |
| HS 103 | Honors Writing Symposium |

**Quantitative Reasoning**
**4 credits**
Students who earn a SAT-Math score of 550 or above, an ACT-Math score of 24 or above or who complete 4 years of High School Math with grades of C or better will have this requirement waived.

Students choose from any of the **MT,** Mathematics, courses offered by the Communication, Sciences and Disorders Department. See page 161 of this catalogue for courses and descriptions.

## II. Perspectives

All Emerson students complete substantive studies in one field of communication or the performing arts. This in-depth work is balanced by a General Education Curriculum, which demands that students pursue breadth and variety in their studies, particularly in the Liberal Arts.

Students are given a great deal of flexibility to choose individual courses which particularly interest or challenge them to learn, and even to build clusters of courses which promise the greatest degree of integration with their professional studies. The structure of the distribution requirements guarantees that students will discover a variety of liberal arts disciplines beyond their major. Students will work closely with an advisor to maximize the educational benefits of the unique combination of courses which they choose to fulfill the requirements. Students are required to complete one course in each Perspective, but no more than one course in their major field of study may be used to satisfy these requirements.

**Aesthetic Perspective**
**4 credits**

Courses in this perspective foster thinking, feeling, and knowing through artistic expression and analysis of the evolution of artistic forms. Choose from the following courses:

| | |
|---|---|
| DA 203 Page 91 | Perspectives in World Dance |
| MU 137 Page 93 | Listening to Music |
| MU 139 Page 93 | History of Jazz |
| MU 201 Page 93 | History of European Music |
| MU 202 Page 93 | History of American Music |
| MU 203 Page 94 | Perspectives in World Music |
| MU 233 Page 94 | History of Opera |
| MU 256 Page 95 | Deconstructing 20th Century Art Music |
| MU 257 Page 95 | The Musical Premiere |
| MU 312 Page 96 | Film Music in Cross-Cultural Perspective |
| MU 339 Page 96 | Music and Media |
| TH 100 Page 98 | Appreciation of Theatre Arts |
| TH 204 Page 99 | Theatre into Film |
| TH 205 Page 100 | Dress Codes: American Clothes in the 20th Century |
| TH 315 Page 103 | Topics in Contemporary Theatre |
| TH 548 Page 109 | History of Fashion |
| TH 549 Page 109 | History of Decorative Arts and Architecture |
| VM 105 Page 117 | Introduction to the Visual Arts |
| VM 203 Page 118 | History of Photography |
| VM 210-3 Page 118 | History of Western Art I: Renaissance and Baroque Art (offered at the Castle only) |
| VM 211 Page 118 | History of Western Art II: 18th and 19th Century Art |
| VM 212 Page 118 | History of Art III: Modern |
| VM 213 Page 118 | History of Art IV: Post World War II |
| VM 214 Page 119 | History of Non-Western Art I: Asia and the Mideast |
| VM 215 Page 119 | History of Non-Western Art II: Africa, the Pacific, and the Americas |
| VM 218 Page 119 | Artist and the Making of Meaning |
| VM 409 Page 127 | Seminar Topics in Art History |

**Ethics and Values Perspective**
**4 credits**

Courses in this perspective challenge students to articulate the foundations for their beliefs and judgments and subject these value commitments to critical analysis. Choose from the following courses:

| | |
|---|---|
| HS 202 Page 201 | Sophomore Honors Seminar II (Honor students only) |
| PH 105 Page 196 | Introduction to Ethics |
| PH 110 Page 196 | Ethics and Justice |

| | |
|---|---|
| PH 200<br>Page 197 | Contemporary Ethics |
| PH 203<br>Page 197 | Special Topics in Ethics or Value Theory |
| PH 204<br>Page 197 | Environmental Ethics |
| PH 210<br>Page 197 | Narrative Ethics |
| PL 328<br>Page 179 | Political Thought |

**Historical Perspective**
**4 credits**

Courses in this perspective foster an understanding of the context and content of societal actions and events and provide students with insight into the evolution of cultures, people, and countries over time. Choose from the following courses:

| | |
|---|---|
| HI 102<br>Page 176 | An Introduction to Western Civilization and Culture |
| HI 200<br>Page 176 | An Introduction to the Contemporary World |
| HI 203<br>Page 177 | Social Movements in the Age of Liberalism |
| HI 204<br>Page 177 | Islam in the World |
| HI 205<br>Page 177 | History of England |
| HI 208<br>Page 177 | The World Since 1914 |
| HI 211<br>Page 177 | African-American History |
| HI 220<br>Page 177 | History of Russia and the Soviet Union |
| HI 223<br>Page 178 | Renaissance and Reformation Thought (offered at the Castle only) |
| HI 235<br>Page 178 | History of the United States |
| PL 225<br>Page 178 | American Government and Politics |
| PL 240<br>Page 179 | Introduction to Communication, Politics and Law |
| PL 332<br>Page 179 | Civil Rights |
| PL 333<br>Page 179 | The First Amendment |

**Interdisciplinary Perspective**
**4 credits**

Courses in this perspective integrate two or more disciplines, emphasizing connections between theory and practice, and provide a basis for understanding and appraising the role of interdisciplinary knowledge in human affairs.

Students choose from any of the **IN,** Interdisciplinary, courses offered by the Institute of Liberal Arts and Interdisciplinary Studies. All freshmen and all first-year transfer students shall complete one 100-level course in the first year of study at Emerson. Upper-level transfer students shall complete one course at the 200-level or above. See pages 206-222 of this catalogue for courses and descriptions.

**Literary Perspective**
**4 credits**

Courses in this perspective foster a critical, intellectual, and emotional engagement with literature that stimulates reflection on how literary texts use language to communicate about fundamental human concerns. Choose from the following courses:

| | |
|---|---|
| HS 102<br>Page 201 | Freshmen Honors Seminar II (Honor students only) |
| OP 264<br>Page 193 | Oral Presentation of Literature |

| | |
|---|---|
| LI 201<br>Page 143 | Literary Foundations |
| LI 202<br>Page 143 | American Literature |
| LI 203<br>Page 143 | British Literature |
| LI 204<br>Page 144 | Topics in Literature |
| LI 208<br>Page 144 | U.S. Multicultural Literatures |
| LI 209<br>Page 144 | Topics in U.S. Multicultural Literature |
| LI 210<br>Page 144 | American Women Writers |
| LI 211<br>Page 144 | Topics in Global Literature |

**Scientific Perspective**
**4 credits**

Courses in this perspective encourage students to appreciate science as both content and process, to explore existing knowledge in particular natural or physical domains, and to identify how science pertains to their own lives. Choose from the following courses:

| | |
|---|---|
| HS 201<br>Page 201 | Sophomore Honors Seminar I (Honor students only) |
| SC 202<br>Page 163 | The Human Body |
| SC 203<br>Page 163 | Nutrition and Human Health |
| SC 204<br>Page 164 | Origin and Evolution of Life |
| SC 205<br>Page 164 | Environment and Humankind |
| SC 206<br>Page 164 | Weather and Global Climate Change |
| SC 207<br>Page 164 | Sensation and Perception |
| SC 208<br>Page 165 | Natural Disasters and Earth Science |
| SC 209<br>Page 165 | Ecology and Global Environmental Change |
| SC 231<br>Page 165 | Physics for the Media |
| SC 270<br>Page 165 | The Brain and Human Communication |
| SC 280<br>Page 165 | Science and Society |
| SC 290<br>Page 166 | Topics in Science |

**Social and Psychological Perspective**
**4 credits**

Courses in this perspective examine how human behavior is shaped by psychological and social processes and how peoples' actions and thoughts reflect personal motivations as well as broader influences of groups, institutions, communities, and societies. Choose from the following courses:

| | |
|---|---|
| CD 153<br>Page 158 | Images of the Disabled |
| OP 343<br>Page 194 | Rhetorical Theory |
| EC 203<br>Page 186 | Principles of Economics |
| PL 231<br>Page 178 | Personality, Power and Politics |
| PS 101<br>Page 161 | Introduction to Psychology |
| PS 230<br>Page 161 | Psychology of Gender, Race and Ethnicity |
| PS 301<br>Page 161 | Psychology of Personal Growth and Adjustment |
| PS 302<br>Page 162 | Personality, Perception and Nonverbal Communication |
| PS 303<br>Page 162 | Organizational Behavior |
| PS 305<br>Page 162 | Cognitive Psychology |

| | |
|---|---|
| PS 313<br>Page 162 | Abnormal Psychology |
| PS 321<br>Page 162 | Social Psychology |
| PS 333<br>Page 163 | Developmental Psychology |
| PS 339<br>Page 163 | Psychology of Personality |
| PS 380<br>Page 163 | Topics in Psychology |
| SO 150<br>Page 197 | Principles of Sociology |
| SO 200<br>Page 198 | Communities and Race Relations |
| SO 206<br>Page 198 | Gender in a Global Perspective |
| SO 207<br>Page 198 | Dance, Ritual and Society |
| SO 208<br>Page 198 | Visual Society |
| SO 303<br>Page 199 | Culture and Power |
| SO 320<br>Page 199 | Sociology of Everyday Life |
| SO 360<br>Page 199 | Deviance and Social Control |

## III. Global and U.S. Diversity

Emerson's curriculum emphasizes a global perspective and prepares students to work and live in an increasingly interconnected and multicultural world. Graduating students are individuals who have a basic understanding of the cultural pluralism of American society and of the world at large. Through courses in "Global and U.S. Diversity" students gain an understanding of the historical, artistic, and/or political contexts of cultural traditions and an appreciation of the value of diversity itself as a democratic and intellectual strength. Students may fulfill the Global and U.S. Diversity requirement simultaneously with any other requirement.

**Global Diversity**
**4 credits**
Choose from the following courses:

| | |
|---|---|
| DA 203<br>Page 91 | Perspectives in Word Dance |
| HI 204<br>Page 177 | Islam in the World |
| IN 104 | The Caribbean Imagination |
| IN 142<br>Page 213 | African Civilizations |
| IN 148<br>Page 214 | Politics, Film and Literature in Latin America |
| IN 203<br>Page 216 | Post Colonial Cultures |
| IN 370<br>Page 220 | Topics in Global Studies |
| JR 570<br>Page 175 | Global Journalism |
| LI 211<br>Page 144 | Topics in Global Literature |
| LI 381<br>Page 146 | Global Literatures |
| LI 396<br>Page 147 | International Women Writers |
| LI 423<br>Page 148 | Topics in World Literature |
| MU 203<br>Page 94 | Perspectives in World Music |
| MU 312<br>Page 96 | Film Music in Cross-Cultural Perspective |
| OP 203<br>Page 192 | Intercultural Communication |
| PH 112<br>Page 196 | Religion in Eastern Cultures |
| SO 206<br>Page 198 | Gender in a Global Perspective |

| | |
|---|---|
| VM 214<br>Page 119 | History of Non-Western Art I: Asia and the Mideast |
| VM 215<br>Page 119 | History of Non-Western Art II: Africa, the Pacific, and the Americas |
| VM 418<br>Page 129 | Transnational Asian Cinemas |
| VM 509<br>Page 134 | Post Colonial Cinema |

**U.S. Diversity**
**4 credits**
Choose from the following courses:

| | |
|---|---|
| CD 153<br>Page 158 | Images of the Disabled |
| HI 203<br>Page 177 | Social Movements in the Age of Liberalism |
| HI 211<br>Page 177 | African-American History |
| HS 102<br>Page 201 | Freshmen Honors Seminar II (Honor students only) |
| IN 220<br>Page 217 | Nationalism and Multiculturalism |
| IN 223<br>Page 174 | Blacks, Whites, and Blues |
| JR 555<br>Page 174 | Reporting Issues of Cultural Diversity |
| LI 208<br>Page 144 | U. S. Multicultural Literatures |
| LI 209<br>Page 144 | Topics in U.S. Multicultural Literature |
| LI 210<br>Page 144 | American Women Writers |
| LI 361<br>Page 146 | Native American Literature |
| LI 382<br>Page 147 | Introduction to African-American Literature |
| MU 139<br>Page 93 | History of Jazz |
| OP 344<br>Page 194 | Rhetoric of Social Movements |
| PL 332<br>Page 179 | Civil Rights |
| PS 230<br>Page 161 | Psychology of Gender, Race and Ethnicity |
| SO 200<br>Page 198 | Communities and Race Relations |
| TH 313<br>Page 103 | African-American Theatre |
| VM 511<br>Page 134 | Black American Independent Cinema I |
| VM 512<br>Page 135 | Black American Independent Cinema II |
| VM 519<br>Page 136 | Communication, Ethics and Cultural Diversity |

**World Languages**
**8 credits**
Students must demonstrate qualification (i.e. the completion of an Elementary II-level course) in a single foreign language or in American Sign Language. Bi-lingual students or students who complete three years of high school study in any one foreign language will have the World Language requirement waived.

# School of the Arts

*Dean Grafton J. Nunes*

## Mission

The School of the Arts is a community of artists, professionals and scholars committed to educating and training students to bring personal vision, commitment, sophistication, and courage to the practice of their crafts in media, theatre, and literature. The School looks for students who will use their Emerson experience to produce work that explores the world as they see it with informed accuracy and emotional honesty.

The School of the Arts is a mirror as well as a beacon. It reflects the tensions and harmonies around us; it illuminates the ironies and the possibilities within us. An Emerson arts education builds on reality to produce new realities, deriving direction and meaning out of the data of life. The School of the Arts shares with the rest of the College the mission of teaching students how to perceive, to question, to structure, and to evolve with sensitivity to ethical and emotional complexity.

Boston's urban location provides opportunities for social contrasts and diverse energies that students and faculty, communicators and audiences can absorb and recreate in an atmosphere of support and productivity.

Emerson College believes that a strong liberal arts education is fundamental to rigorous professional training. As the College continually enhances its liberal arts core, students receive the strongest possible grounding as thinkers as well as doers, utilizing innovative curricular structures and new

technologies to explore the various modes of thought represented by the humanities as well as the social and pure sciences. New combinations of liberal arts offerings, not practical in more traditionally structured institutions, are being continuously developed to prepare our students for a world in which cross pollination of ideas in combination with new methods are the rule of the day. Underlying all this innovation, there remains an abiding respect for intellectual rigor and creative discipline.

While grounding its students in a strong liberal arts education, the School of the Arts simultaneously liberates their imaginations and trains them effectively in the tools of their craft. We stress not just how to express, but what is said.

The School of the Arts includes three departments: Performing Arts; Visual and Media Arts; and Writing, Literature and Publishing. Each department offers programs at the undergraduate and graduate levels. Students in all degree programs are encouraged to pursue interdisciplinary study and minors whenever possible.

The undergraduate program leading to the Bachelor of Arts degree offers concentrations in theatre studies, theatre education, audio/radio, television/video, film, new media, and creative writing and publishing. The School offers the Bachelor of Fine Arts degree in acting, musical theatre, design/technology, stage management, audio/radio, television/video, film, new media, and creative writing.

Graduate programs leading to the Master of Arts degree are available in Theatre Education, Media Studies, and Writing and Publishing. The School also offers the Master of Fine Arts degree in Creative Writing. For information concerning these graduate programs, please consult the Emerson College Graduate Catalogue.

The faculty instills in its students a sense of ownership in their work. It teaches students to recognize and accept stylistic and ethical responsibility for what they are producing. As they embrace that responsibility, students begin to speak with the authority of master craftspeople and artists.

Students leave Emerson as deep-water thinkers in the rhetoric of a present that is constantly changing, working in a grammar of images, sounds and words produced in dynamic inter-relationships and distributed everywhere instantly on digital links.

As the methods of expression and modes of distribution evolve rapidly, we emphasize the substance of the expression, the conflicts and satisfactions both within and without that give significance to the technical facility our students acquire.

# School of the Arts
## Department of Performing Arts

*Professors McCauley and Shea; Associate Professors Bensussen (Acting Chair), Colby, Donohue, Harkins, Jozwick, Krasner, LaFeber, and Wheeler; Assistant Professors Adams, Hickler, Mathers, Pinkney, Polster, Romanska and Schroeder-Arce; Artists-in-Residence Broome-Silberman, Cheeseman, Hewlett and Terrell; Dancer-in-Residence Yannetti.*

## Mission

The Department of Performing Arts educates students in the collaborative arts of theatre within their historical and cultural contexts. Its professionally active faculty guides students in programs which offer both rigor and creative challenge. Studio and production work are central to all concentrations in the department and are integrated into the larger context of a liberal education. The department also offers coursework in music and dance in support of its Musical Theatre concentration and to enrich the liberal arts curriculum of the College.

The arts of live theatre are central to the education offered by a communications college. Students in the Department of Performing Arts are challenged to develop a deep understanding of self along with a sense of ethical responsibility to the immediate community and society at large. Through productions, internships and other activities, students are encouraged to work in the community, exploring and developing their own roles as artists and educators.

The faculty of the Department of Performing Arts is committed to the following goals:

- To provide an applied and experimental understanding of theatre and to develop basic skills in the performance, design, technical, and production aspects of the art.

- To provide a curriculum that emphasizes how culture affects the creative process and how, in turn, the creative process contributes to the evolution of culture.
- To provide a theoretical and historical understanding of the theatre and the conventional standards by which it is judged through scripts, knowledge of the physical theatre and production techniques, and the aesthetics of the major historical periods of drama.
- To allow students to recognize their own potential and to develop their own interests through a balanced curriculum, as well as to prepare students to enter the traditional fields of performance and production in both the professional and the educational theatre.

## Programs

The department offers the Bachelor of Arts (BA) and the Bachelor of Fine Arts (BFA) degrees.

Students may pursue BFA degrees with a concentration in Acting, Theatre Design/Technology, Musical Theatre Performance, and Stage/Production Management. Each of these programs demands that students commit to structured, intensive work at the center of their Emerson education. Each has defined admission and retention standards. The concentrations in Acting and Musical Theatre may be entered only through a required and competitive audition process. The concentrations in Design/Technology and Stage/Production Management require a portfolio review and personal interview as part of the admissions process. The faculty believes that students should not be encouraged to enter or allowed to complete BFA programs unless they demonstrate the kind of work ethic, talent, and skills development demanded by the profession. Review of student work and progress occurs annually.

The BA degree in Theatre Studies invites students to develop an area of concentration in theatre—they may include performance work only if they have successfully auditioned to do so—with the freedom to identify further course work in other areas of theatre, in related fields of communication and the arts, and in the liberal arts and sciences. BA Theatre Studies majors are encouraged to explore the broad range of minors available from a variety of disciplines across the college. BA concentrations include Performance, Theatre Design & Technology, Management, Playwriting, Dramaturgy, and Directing. The five courses comprising each student's chosen concentration must be approved by the student's Performing Arts Advisor for submission to the Chair, who then submits the educational plan to the Registrar.

The BA degree in Theatre Education requires specific work beyond the Performing Arts core curriculum in theatre education and in areas mandated by the Commonwealth of Massachusetts as part of our Department of Education Approved Program leading to the Initial License as a Teacher of Theatre (all levels). At the same time, students in this program have between 9 and 12 free elective courses with which to build an individualized program in ways similar to the students in Theatre Studies. As with Theatre Studies, students in Theatre Education who wish to identify Acting as a primary area of interest must successfully audition to do so.

## Production Opportunities

The department's major performance spaces are the newly renovated Cutler Majestic Theatre at Emerson College and two new state-of-the-art theaters, the Semel Theater and the Greene Theater, located in the newly built Tufte Performance and Production Center adjacent to the Majestic. Located in the heart of Boston's theatre district, the Cutler Majestic is a 100-year

old, 1,200-seat proscenium house. The Semel Theater is a 218-seat thrust and the Greene Theater is a 108-seat end-stage theater. Emerson Stage, the department's production unit, presents many student-created events annually from a variety of theatrical genres, directed by faculty, professional guest artists, and students. Through productions at the Majestic and in the Tufte Center, students are exposed to a wide range of performance and production opportunities.

During the academic year, ten major productions are fully mounted at the Majestic and in the Tufte Center. Additional workshop projects offer student actors, directors, designers and choreographers the chance to create their own work. In April, the Emerson Playwrights Festival is mounted through the generosity of Emerson alumnus Rod Parker '52. It includes workshop productions and staged readings of new work written by students, directed by faculty and guest professionals.

## Eternal Programs

Many Performing Arts majors make use of Emerson's European Center (in Kasteel Well, The Netherlands) for a semester abroad program in the sophomore year. Acting students have the opportunity to study with European teachers in the same curriculum that is offered in Boston. BFA majors in Musical Theatre may not attend the Castle program in their sophomore year, as the courses required for their major are offered only on the Boston campus. Performing Arts students particularly interested in professional outcomes in film and television may spend a semester of the senior year at the College's Los Angeles Center. In the Performance area, only BA Theatre Studies students are eligible for the Los Angeles semester during the September-May academic year.

## Internships

Performing Arts majors may enroll in a maximum of 8 credits of Internship with Boston area, Los Angeles, or national/international companies.

## Dramatic Dance and Musical Production Activities

Student participation in dramatic productions at the College is varied and either extra- or co-curricular. Students can be active in drama, musical theatre, children's theatre, puppet theatre, dance and comedy. The Department of Performing Arts encourages all students to participate in both on- and off-campus productions. Casting for faculty or guest artist directed productions created by Emerson Stage is limited normally to Performing Arts majors.

**Emerson Stage.** Emerson Stage, the production arm of the Department of Performing Arts, presents many events annually, from every major theatrical genre. Majors are exposed to a wide range of performance and production opportunities, such as:

**Cutler Majestic and Tufte Center Shows.** Students may audition for a variety of individual productions in one of three performance spaces: The Cutler Majestic Theatre at Emerson College, the Semel or the Greene Theater in the Tufte Performance and Production Center. Staged readings and workshop projects led by advanced students, faculty or guest professional directors are also available.

**Class Projects.** Directing Projects, Mini-Musicals, Ensemble Projects, Solo Performance Festivals, all feature the work of students as directors and performers.

**Workshop Projects.** Faculty, advanced students and guest artist directors provide further training work for student actors in workshop productions.

## Academic Policies

**Transfer Students.** Due to the limited number of spaces available in Performing Arts Performance Studio courses, students already matriculating at Emerson may not change majors to the BFA Acting, BFA Musical Theatre or BA Theatre Studies/Acting and BA Theatre Education/Acting Emphasis programs.

**Auditing a Course.** Students who wish to attend a course without working for, or expecting to receive formal credit may register to audit the course. Students who audit a course may not participate in the class, do not take examinations, and do not submit papers. Students may only audit lecture-type courses; students may not audit performance (acting, dance, voice, etc.) or production (theatre design, technology and management) courses where experiential learning is the primary methodology. Students must gain permission to audit a course from the course Instructor and may not register to audit a course until the first day of classes in order to give priority to students needing to take a course for credit.

## Performing Arts Degree Program Requirements

**BFA in Acting**

| | |
|---|---|
| PA 101<br>4 Credits | Languages of the Stage |
| TH 141-148<br>4 Credits<br>(2 @ 2 credits) | Stagecraft Laboratories |
| TH 149<br>0 Credits | Emerson Stage Production Crew |
| TH 215<br>4 Credits | World Drama in its Context I |
| TH 216<br>4 Credits | World Drama in its Context II |
| 4 Credits | Advanced Drama Studies course |
| TH 123, 124,<br>130, 131, 221, 222,<br>20 Credits | Acting |
| TH 325, 326,<br>425, 426,<br>32 Credits | BFA Acting Studios |

**Total Credits: 72**

Students accepted into the BFA Program in Acting must audition to continue in the program at the end of the second year. Since an intensive residency is essential to the success of the Studio, BFA students are not eligible to participate in The Los Angeles Program during the academic year. They may use elective credits to participate in the summer program in Los Angeles.

**BA in Theatre Studies**

| | |
|---|---|
| PA 101<br>4 Credits | Languages of the Stage |
| TH 141-148<br>4 Credits<br>(2 @ 2 credits) | Stagecraft Laboratories |
| TH 149<br>0 Credits | Emerson Stage Production Crew |
| TH 215<br>4 Credits | World Drama in its Context I |
| TH 216<br>4 Credits | World Drama in its Context II |
| Advanced Drama<br>4 Credits | Studies course |
| TH 121 or TH123<br>4 Credits | (with permission) |
| 20 Credits | Concentration |

**Total Credits: 44**

BA Theatre Studies majors may take electives in Performing Arts beyond the total P.A. credits noted above. BA Theatre Studies majors with an emphasis in Acting may take only one Advanced Acting class (TH 421) in each semester of their junior and senior years. In addition, BA Theatre Studies majors may take the intensive 16-credit

course of study at the Los Angeles Center in their senior year.

**BFA in Design/Technology**

| | |
|---|---|
| PA 101<br>4 Credits | Languages of the Stage |
| TH 145<br>2 Credits | Stagecraft Scenic Construction |
| TH 144<br>2 Credits | Stagecraft Costume Construction |
| TH 149<br>0 Credits | Emerson Stage Production Crew |
| TH 215<br>4 Credits | World Drama in its Context I |
| TH 216<br>4 Credits | World Drama in its Context II |
| 4 Credits | Advanced Drama Studies course |
| TH 121<br>4 Credits | or approved course in Dance |
| TH143 and Electrics<br>TH142; TH 140<br>and TH 240<br>12 Credits | BFA Stagecraft Props<br>Design/Technology<br>Fundamentals |
| TH 249<br>0 Credits | Emerson Stage Production Team |
| 12 Credits | Design/Technology Theory & Practice |
| TH 150 & 8 credits chosen from the following:<br>TH 244, TH 247, TH 346, TH 347, TH 350 TH 440A-C, TH 540, TH 548, TH 549 | |
| 12 Credits | Design/Technology Concentration |
| (Three courses chosen from the following:<br>TH 242/342, TH243, TH 245/345,<br>TH 248/348, TH340 TH 441, TH 447) | |
| 8 Credits<br>(2 or 4 credit units) | Production Assignments |
| 0 Credits | Annual Portfolio Review |

**Total Credits: 68**

**BFA in Stage/Production Management**

| | |
|---|---|
| PA 101<br>4 Credits | Languages of the Stage |
| TH 141-148,<br>4 Credits (2 @ 2 credits) | Stagecraft Laboratories |
| TH 149<br>0 Credits | Emerson Stage Production Crew |
| TH 215<br>4 Credits | World Drama in its Context I |
| TH 216<br>4 Credits | World Drama in its Context II |
| 4 Credits | Advanced Drama |
| TH 121<br>4 Credits | Studies course<br>or<br>approved course in Dance |
| TH143 &<br>TH 142<br>4 Credits | BFA Stagecraft Props<br>Stagecraft Electrics |
| TH 249<br>0 Credits | Emerson Stage Production Team |
| TH 275,<br>4 Credits | Introduction to Arts Management |
| TH 277<br>4 Credits | Introduction to Stage Management |
| TH 250<br>4 Credits | Design Essentials |
| TH 376<br>4 Credits | Production Management |
| TH 381<br>4 Credits | Directing I |
| 12 Credits | Directed Study, Production Projects, Internship |
| 4 Credits<br>course (as approved) | Additional Management |
| 4 Credits | Related Electives<br>(Chosen with Advisor) |

**Total Credits: 68**

**BFA in Musical Theatre**

| | |
|---|---|
| PA 101<br>4 Credits | Languages of the Stage |
| TH 141-148<br>4 Credits<br>(2 @ 2 credits) | Stagecraft Laboratories |
| TH 149<br>0 Credits | Emerson Stage Production Crew |
| TH 215<br>4 Credits | World Drama in its Context I |
| TH 304<br>4 Credits | Development of the American Musical |
| MU 204<br>2 Credits | Music Analysis I |
| MU 205<br>2 Credits | Music Analysis II |
| TH 123, 124, 221, 222<br>16 Credits | Acting |
| Dance<br>6 Credits | (Technique courses as approved) |
| 6 Credits | Applied Voice (as approved) |
| TH 327, 328, 427, 428,<br>24 Credits | BFA Musical Theatre Studios |

**Total Credits: 72**

Students are also required to complete 4 non-tuition credits in Chorus/Musicianship.

**BA in Theatre Education**

| | |
|---|---|
| PA 101, Languages of the Stage 4 Credits | |
| TH 141-148<br>4 Credits<br>(2 @ 2 credits) | Stagecraft Laboratories |
| TH 149,<br>0 Credits | Emerson Stage Production Crew |
| TH 215,<br>4 Credits | World Drama in its Context I |
| TH 216<br>4 Credits | World Drama in its Context II |
| 4 Credits | Advanced Drama Studies course |
| TH 121 & 122<br>or<br>TH 123 & 124 | 8 Credits |
| TH 381<br>4 Credits | Directing I |
| TH 460 & 461<br>8 Credits | Drama as Education I & II |
| PA Elective | 4 Credits (Chosen with Advisor) |

**Total Credits: 44**

Students seeking licensure must also complete the Educator Licensure requirements (additional 12-20 credits).

**Educator Licensure Programs**

Students at Emerson who are interested in obtaining Initial Licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K through grade 12) should see the Educator Preparation and Licensure section of this catalogue and consult with the department's Program Director of Educator Preparation as early as possible (or before the end of sophomore year) regarding programs and requirements. Students transferring to Emerson College above the sophomore level should contact the Program Director for program requirements and admission procedures.

The Theatre Education faculty offers their students review sessions for the MTEL once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the CLST early in their program and take the Theatre SMT near the end of their studies, but prior to graduation

Students who have successfully completed all their course and practicum requirements and who have passed both parts of the MTEL will be considered program completers and be licensure eligible.

The Initial License requires completion of a BA degree in Theatre Education along with completion of the Education Licensure Program. The student teaching practicum must be fulfilled through Emerson. The Licensure Program consists of: TH 265, Foundations of Education, 4-12 credits of Student Teaching Practicum, and PS 333 Developmental Psychology. The last course may also be used toward a student's General Education Liberal Arts distribution in Psychology.

The Initial License is valid for five years, after which time a student wishing to maintain licensure must meet the additional qualifications for the Standard License.

### Educator Licensure Requirements

This course of study is required for all students seeking licensure.

| | |
|---|---|
| TH 265<br>4 Credits | Foundations of Education |
| 4-12 Credits | Student Teaching Practicum |
| PS 333<br>4 Credits | Developmental Psychology |

### Dance Minor

This minor requires 16 credits of course work that combines dance theory, dance technique, and experience in the creative process within the discipline:

| | |
|---|---|
| DA 203<br>4 Credits | Perspectives in World Dance |
| DA 231<br>4 Credits | Dance Composition I: Improvisation |
| Dance Technique<br>8 Credits<br>(4 two-credit courses) | |

### Music Appreciation Minor

This minor requires 16 credits of course work selected in consultation with the Chair of the Department of Performing Arts. Courses may be elected from the following:

| | |
|---|---|
| IN 303 | Poetry and Song |
| VM 402 | Sound as Fine Art (this topic only) |
| VM 452 | Art of Noises |
| MU 137 | Listening to Music |
| MU 139 | History of Jazz |
| MU 201<br>European | History of Music: |
| MU 202 | History of Music: American |
| MU 203 | Perspectives in World Music |
| MU 233 | History of Opera |
| MU 204<br>& MU 205 | Music Analysis I & II |
| MU 256 | Deconstructing Twentieth Century Art Music |
| MU 257 | The Musical Premiere: Beauty and the Artist |
| MU 312 | Film Music in Cross-Cultural Perspective |
| MU 339 | Music and Media |
| TH 304 | Development of the American Musical |

Students may use one course from the general education toward the minor in Music Appreciation.

## Dance Courses

**DA 203**
**Perspectives in World Dance**
**4 credits**
This course will focus on learning to "see" and "hear" the form and music of the art of dance across world cultures. We will focus on specific dance ethnographies (such as Native American dance, Inuit/Eskimo cultures, Sufi Dervishes, Bharata Natyam (India), West African, Cambodian, Spanish Flamenco, Argentine Tango, Polynesian and American Tap dance) to understand cultural difference through a study of dance and human movement and to explore contemporary anthropological concerns about representation, globalization, history, and identity. Throughout our study we will focus on various theoretical models in anthropology for studying dance/performance. This will entail analyzing dance in terms of semiotic or symbolic approaches (i.e. tradition, spirituality, and ritual), political-economic approaches (i.e., national/gender identity, and commodities and sites of resistance) and aesthetic/critical approaches (i.e., an examination of the dance elements of space, time, energy/force, body, movement and form). Fulfills the Aesthetic Perspective and the General Education Global Diversity requirements.

**DA 231**
**Dance Composition I: Improvisation**
**4 credits**
This course guides students in the discovery, development, and exploration of their own movement and imagery. The stimuli for dances include personal experiences, abstract ideas, relationships, emotions, and a variety of real or imagined materials.

**DA 233**
**Ballet I**
**2 credits**
This course explores the fundamentals of ballet technique for beginning students. Through the traditional class sequence, students become familiar with ballet terms and technique. The class begins at the barre and progresses to center combinations, which emphasize the development of musicality, flexibility, strength and control. May be repeated for credit.

**DA 234**
**Modern Dance I**
**2 credits**
This course presents the fundamentals of the concert dance form exemplified in the styles of Graham, Limon and Cunningham for beginning students. It focuses on the development of technique, including floor work, center and traveling components. The student explores a wide range of axial and spatial movement while developing flexibility, placement, control, and a concept of dance as a performing art. May be repeated for credit. Prerequisite: DA 230 or permission of the Dance faculty.

**DA 235**
**Tap Dance I**
**2 credits**
In this course students explore the technique, style and rhythmic structure of tap dancing. Students will work toward expanding the movement vocabulary. May be repeated for credit. Prerequisite: Permission of the Dance faculty. (Fall semester)

**DA 237**
**Jazz Dance I**
**2 credits**
An introduction to the American dance form of jazz, including blues and musical theatre dance. Utilizing East Indian and African-Cuban rhythms, this technique is based on exercises and

movement developed by choreographer Jack Cole. Classes focus on the development of strength, flexibility, isolation, and control through a series of stretches, strengthening exercises and center floor combinations. May be repeated for credit.

**DA 271**
**Dance Practicum**
**1 non-tuition credit**
Students doing substantive work in dance under the supervision of a member of the faculty may enroll in Dance Practicum for credit during the term in which the work takes place. Projects, which span two terms, may be used for credit in either of the terms. May be repeated. Only four non-tuition credits may be used toward graduation. Requires completion of a project contract and permission of the chair.

**DA 331**
**Dance Composition II**
**4 credits**
This course concentrates on the theory and practice of dance choreography. Basic choreography structure, analysis and practical application of dance elements (solo, duet and group forms), performance style, and the interrelationship of dance with other theatrical elements will be studied. Though primarily for students interested in dance choreography, this course may also benefit students majoring in directing or musical theatre. Prerequisite: DA 231 or permission of the Dance faculty.

**DA 333**
**Ballet II**
**2 credits**
Students at the intermediate level are encouraged to explore the technical and artistic aspects of classical ballet. Each class begins with a series of exercises at the barre and continues into center floor combinations, which may include pirouettes, beats, and jumps. May be repeated for credit. Prerequisite: DA 233 and/or permission of the Dance faculty.

**DA 334**
**Modern Dance II**
**2 credits**
Students at the intermediate level concentrate on developing strength, movement quality, a strong movement center and a wide range of movement vocabulary drawn from the Graham, Limon, and Cunningham styles. Classes include floor work, exercises at the barre and traveling patterns. May be repeated a maximum for credit. Prerequisite: DA 234 and/or permission of the Dance faculty.

**DA 335**
**Tap Dance II**
**2 credits**
Students at the intermediate level concentrate on exploring more sophisticated levels of technique, style, and rhythmic structure of tap dancing. May be repeated for credit. Prerequisite: DA 235 and/or permission of the Dance faculty.

**DA 337**
**Jazz Dance II**
**2 credits**
Training in American Jazz Dance integrates a number of jazz styles, including Luigi, Fosse, and African-Cuban, which are performed today in the musical theatre and in concert. Students work to develop control, strength and speed, with an emphasis on movement isolation and a clear jazz style. May be repeated for credit. Prerequisite: DA 237 and/or permission of the Dance faculty.

**DA 430**
**Dance Repertory**
**2 credits**
This course offers students the opportunity to work with a choreographer in the creation and

staging of a concert dance, musical theatre or dance theatre piece. Led by faculty or guest artists, students work in a broad range of choreographic styles. In addition to developing the performance and physical skills necessary for the work, students are expected to engage in research and/or study materials necessary to the performance. The course culminates in a public performance of the work. May be repeated twice for credit. Prerequisite: Permission of the Dance faculty.

**DA 434**
**Advanced Dance Technique**
**4 credits**
Advanced dance students concentrate on further developing strength, flexibility, and control in a wide range of movement vocabulary drawn from the Graham, Limon, and Cunningham styles. Students explore dance phrasing, movement qualities, and develop a strong and focused dance style. May be repeated for credit. Permission of the Dance faculty.

**DA 498**
**Directed Study: Teaching Dance and Movement**
**4 credits**
Classroom work involves both lecture and studio work, focusing on educational philosophy supporting a dance curriculum, aesthetic principles of dance/movement, and technical aspects of body mechanics. A pre-practicum involving 40 hours of observing/assisting area dance teachers is required. Students will learn to prepare lesson plans, which articulate behavioral objectives and methods of evaluation. Students will be supervised teaching some of these plans.

## Music Courses

**MU 137**
**Listening to Music**
**4 credits**
This course is intended for students with little or no experience in music who want to develop their listening skills and musical understanding. Emphasis will be on a non-theoretical study of the elements and compositional principles of music, and careful listening to selected works of master composers in the context of a brief survey of Western music. Fulfills the Aesthetic Perspective of the General Education requirements.

**MU 139**
**History of Jazz**
**4 credits**
A study of the evolution of jazz, a continuously evolving form synthesizing many different music styles. Attention is given to its African-American origins, historical identifications, anti-social tendencies, political aspects, and subjective effects which have affected cultural change. Emphasis is placed on listening to the works of Armstrong, Ellington, Davis, Gillespie, Parker, Monk, Coltrane, and Mingus. Fulfills the Aesthetic Perspective and the General Education U.S. Diversity requirements.

**MU 201**
**History of Music: European**
**4 credits**
A survey of European music from Greek beginnings through the Middle Ages, Renaissance, Classical, Baroque, and Romantic periods up to and including contemporary musical forms. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**MU 202**
**History of Music: American**
**4 credits**
A survey of American music from the first American settlers to the present including the

development of such forms as folk, regional, religious, ethnic, jazz, musical theatre, and various popular styles. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**MU 203**
**Perspectives in World Music**
**4 credits**
This course investigates music-making within a variety of cultures, including societies from Africa, the Caribbean, India, the Far East, and Native Americans. Musical experience is examined from both the sonic and social perspectives, including: musical form, instruments, and style, as well as music's role as a vehicle for defining and representing social values. Fulfills the Aesthetic Perspective and the General Education Global Diversity requirements.

**MU 204**
**Music Analysis I**
**2 credits**
An introduction to the analysis of music, especially as it appears in Musical Theatre. Topics include song structure, dance forms, and identification of the features in various genres and historical styles. Required for BFA Musical Theatre majors. Prerequisite: MU 301. (Fall semester)

**MU 205**
**Music Analysis II**
**2 credits**
A continuation of Music Analysis I, this course will focus on the music and lyrics of songs and shows in the Musical Theatre repertoire. The focus moves from basic terminology to a more detailed connection between analysis and performance. Other topics include the structure of entire shows, detailed analysis of duets and other ensemble pieces and an increased focus on recent Musical Theatre repertoire. Required for BFA Musical Theatre majors. Prerequisite: MU 204. (Spring semester)

**MU 233**
**History of Opera**
**4 credits**
An introduction to the musical and aesthetic conventions of opera. Emphasis is placed on listening to representative works and on an historical survey of opera from its birth to the present. Recommended for students in the department of Performing Arts. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**MU 253**
**Applied Music: Voice**
**0 credits**
This studio course consists of ten 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee. Available for BFA Musical Theatre majors only after completion of 8 credits of MU353. Prerequisite: Audition for placement and permission by the Coordinator of Applied Music.

**MU 254**
**Applied Music: Piano**
**0 credits**
This studio course consists of ten 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee. Prerequisite: Audition for placement and permission by the Coordinator of Applied Music.

**MU 204**
**Music Analysis I**
**2 credits**
An introduction to the analysis of music, especially as it appears in Musical Theatre. Topics include song structure, dance forms, and identification of the features in various genres and historical styles. Required for BFA Musical Theatre majors. Prerequisite: MU 301. (Fall semester)

**MU 205**
**Music Analysis II**
**2 credits**
A continuation of Music Analysis I, this course will focus on the music and lyrics of songs and shows in the Musical Theatre repertoire. The focus moves from basic terminology to a more detailed connection between analysis and performance. Other topics include the structure of entire shows, detailed analysis of duets and other ensemble pieces and an increased focus on recent Musical Theatre repertoire. Required for BFA Musical Theatre majors. Prerequisite: MU 204. (Spring semester)

**MU 256**
**Deconstructing Twentieth Century Art Music**
**4 credits**
This course will introduce western art music of the twentieth century to non-music majors. We will chronologically explore diverse styles and genres of music as composed by a panorama of vibrant musical personalities in the twentieth century. Our goal will be to demystify some of the construction techniques and resulting sounds which have currently expanded our definition of "e-music." Included in our discovery will be discussions on the interplay of music, literature and the visual arts as reactive and motivating forces on current, twenty-first century aesthetics. We will close the course by investigating current trends in art music. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**MU257**
**The Musical Premiere: Beauty and the Artist**
**4 credits**
This course will explore several noteworthy musical premieres in modern European history beginning with the shocking debut of opera in seventeenth-century Italy to the shocking popular music premieres of the twenty-first century United States. We will examine the preparation, actual performance of the work, and the often-revolutionary impact on the broader cultural milieu, as these new works help us to broaden and redefine our concept of beauty. Frequently composed by controversial figures in their day, our methodology will include a recurrent assessment quantifying the effect of the 'persona' on the outcome of the premiere. Additionally, we will determine the effect of the 'marketplace,' (or the prevailing socioeconomic forces), on the initial and eventual successes of these musical works. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**MU301**
**Chorus**
**1 non-tuition credit**
Students participate in weekly rehearsals leading to the public performance of choral works. Sightsinging, melody and harmony are the course objectives. Four semesters of Chorus are required for BFA Musical Theatre majors. (Fall and Spring semesters)

**MU 302**
**Musical Theatre Repertoire I**
**2 credits**
An intensive and highly focused course in learning how to prepare for musical theatre auditions. Students will be assigned new repertoire from the world of musical theatre: operetta, musical revues,

plays with music, and traditional musical theatre. Students will perform from memory during most classes and will be asked to prepare and perform 4 (four) selections from memory for mid-term examination and another 4 (four) selections from memory for the final examination. During the course students will discuss and analyze the music chosen and will, with the faculty's help, provide constructive criticism of their fellow classmates. An objective of this course is to teach students to perform musical theatre literature with a strong emotional connection. Prerequisite: MU253, MU353 and Permission of Instructor. (Fall semester)

**MU 303**
**Musical Theatre Repertoire II**
**2 credits**
A continuation of Musical Theatre Repertoire I. The objective of this course is to accumulate a wide range of audition material in book form that represents various musical theatre composers. Prerequisite: MU253, MU353 and Permission of Instructor. (Spring semester)

**MU 312**
**Film Music in Cross-Cultural Perspective**
**4 credits**
This course explores the musical construction of film music and its non-Western or indigenous identity in film through an ethnomusicological and cultural studies perspective. We will study music and cognitive semiotics and look at referentialism, associationism, iconism, embodied meaning (expressionism) and syntax in film music. Students will come to understand better how cultural context influences the material products of culture, including film music. Students will gain a deeper understanding of different cultural values and appreciate the complexities of cultural interchange and the potential dilemmas of cultural relativism. Fulfills the Aesthetic Perspective and the General Education Global Diversity Requirements. (Semester varies)

**MU 339**
**Music and Media**
**4 credits**
Music and Media is a review and survey of musical practice in four key media areas: radio, film, television, and popular music. In each area, music will be treated not as a supplement to other media, but as a form complete unto itself. The interrelatedness of all media will be explored, with music providing the essential framework for this investigation. We will examine the function of music in silent film, the connections between music, radio and popular taste, the ongoing evolution of the music video as a formal structure and contemporary electronic music as multimedia/digital culture. We will also examine how changes in musical style and developments in musical technologies influence other media. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**MU 353**
**Applied Music: Voice**
**2 credits**
Advanced work in vocal technique and development of a repertoire, consisting of ten weekly 60-minute lessons with a private instructor. Required for BFA Musical Theatre majors. No more than 8 credits of Applied Music: Voice may be counted toward credits required for graduation Prerequisite: Audition for placement by the Coordinator of Applied Music.

**MU 354**
**Applied Music: Piano**
**2 credits**
For students for whom the study of piano is relevant to their professional goals. Students have a weekly, 60-minute individual lesson. No more than 8 credits of Applied Music: Piano may be counted toward credits required for graduation Prerequisite: Audition for placement by the Coordinator of Applied Music.

## Performing Arts Courses

**PA 101 Languages of the Stage**
**4 credits**
This course introduces students to the various means of expression available to the art of the stage. In addition to an exploration of the techniques of the written script, students will be introduced to the visual forms of artistic communication, their history, and the conventions of all theatrical forms. (Performing Arts students only)

**PA 271**
**Performing Arts Practicum**
**1 non-tuition credit**
Students doing substantive work in any area of theatre under the supervision of a member of the faculty may enroll in Performing Arts Practicum for credit during the term in which the work takes place. Projects, which span two terms, may be used for credit in either of the terms. May be repeated. Only four non-tuition credits may be used toward graduation. Permission of the instructor and department chair. A, Acting; B, Directing; C, Design/Production; D, Stage Management; E, Arts Management; F, Musical Theatre; G, Theatre Education.

**PA 371-372**
**Production Project**
**2 or 4 credits**
Students with junior standing may define project work in acting, dance, design, technical production, management, directing, or education. Permission of the instructor and department chair.

**PA 471-472**
**Production Project**
**2 or 4 credits**
Students with senior standing may define project work in acting, dance, design, technical production, management, directing, or education. Permission of the instructor and department chair.

**PA 498**
**Directed Study in Performing Arts**
**2 or 4 credits**
Students are provided the opportunity to explore an area of specialization in the Performing Arts on an advanced level culminating in a research paper on a topic not covered in the regular curriculum. 3.0 GPA and permission of the instructor and department chair are required prior to the end of the examination period of the preceding semester.

**PA 499**
**Internship**
**4 or 8 credits**
Students work in professional theatrical or educational settings under the direct supervision of an approved, full time employee at the site and the designated faculty Internship Coordinator assigned by the Performing Arts Department. Prerequisite: junior or senior standing, a grade point average of 2.7 or above, and permission by petition of Chair of Performing Arts Department & Internship Coordinator. Professional experiences on site may have specific prerequisites, most of which pertain to completion of the appropriate level theory and/or production course at the College; students should obtain details from the Internship Coordinator. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. Performing Arts majors may enroll in a maximum of 8 credits of Internship with Boston area, Los Angeles, or national/international companies. Students must attend a department orientation during the semester prior to undertaking the internship, and should plan to attend pre-determined class meetings during the semester. Students must participate in the Internship Experience Workshop offered through Career Services, the semester before the internship, and should consult the Academic Calendar for registration deadlines.

## Theatre Courses

**TH 100**
**Appreciation of Theatre Arts**
**4 credits**
This course introduces students to the nature of theatrical performances, which may include drama, comedy, musical theatre, opera, dance, solo performance, or performance art. Students will see theatrical performances both on and off the Emerson campus and will be exposed to a wide range of performance styles. Readings will include plays and some historical material as well as readings in performance theory and critical analysis. Special attention will be given to the student's written response to theatrical art. Fulfills the Aesthetic Perspective of the General Education requirements.

**TH 121**
**Introduction to Acting I**
**4 credits**
An introduction to the acting process designed for the non-performance major. Group and individual exercise work develops a relaxed instrument able to respond freely, in the body and the voice, to emotional and external stimuli. The course moves from fundamental explorations through improvisation to work on scripted material.

**TH 122**
**Introduction to Acting II**
**4 credits**
Building on the work of TH 121, this course proceeds to careful study of the mapping of a scene through the vocabulary of intentions, actions, obstacles and objectives. From year to year, the focus may be on the plays of dramatic realism, which lend themselves easily to analysis by these means, or on the work of Shakespeare. Prerequisite: TH 121 or permission.

**TH 123**
**Acting I: Movement**
**4 credits**
An intensive exploration of movement and improvisation. A variety of improvisatory approaches are employed to tap into individual creativity and to discover the power of group creation. Physical demands increase as the body is emphasized as the instrument of communication. The work includes exploration of space, energy, dynamics, rhythm, and sensory response. Actors learn to channel their physical and emotional energy into dramatic action. Students in TH 123 must also enroll in TH129, Playreading Aloud. Prerequisite: By audition only. (Fall semester)

**TH 124**
**Acting II: Voice and Text**
**4 credits**
This course bases the actor's work in the experience of voice and language. The goal is a free voice in a free body and the ability to express thought and emotion with openness and truth. The course guides the student through awareness of and release from habitual tensions and into body alignment, breathing, resonators, sound and movement, group interaction and the exploration of individual and group creativity. The student will use both scripted and improvised material as they discover the two to three octaves of the speaking voice and its connection with thoughts and words. Students in TH 124 must also enroll in TH 129, Playreading Aloud. Prerequisite: TH 123. (Spring semester)

**TH 130**
**Improvisation I**
**2 credits**
This course introduces performance majors to improvisation, developing listening skills, spontaneous playing and the art of presence. Required for all students enrolled in the Actor Training Program. (Fall semester)

**TH 131**
**Improvisation II**
**2 credits**
This course continues the study of improvisation begun in Improvisation I, developing skills from Johnstone, Spolin and others. Required for all students enrolled in the Actor Training Program. (Spring semester)

**TH 140**
**Rendering**
**4 credits**
Techniques in perspective drawing and drafting are acquired, including color and texture in a variety of media and the representation of objects in stage space. Students are expected to provide appropriate materials as needed. This is the first course required of students in the Design/ Technology concentration and recommended for others interested in design.

**TH 141-148**
**Stagecraft**
**2 credits**
This course offers experience in standard technical craft practices for the theatre. Students study fundamental techniques in selected technical/ craft areas. Including, but not limited to, scenery construction and handling, scene painting, sculpture for the stage, costume and properties construction, make-up prosthetics, electrics, and lighting. Students are expected to provide appropriate materials as needed. Students may complete different Stagecraft units to a total of eight credits. The Performing Arts core curriculum requires completion of two laboratory units, or four credits.

TH 141 Special Topics
TH 142 Electrics
TH 143 Properties Construction
TH 144 Costume Construction
TH 145 Scenic Construction
TH 146 Scene Painting
TH 147 Costume Crafts
TH 148 Masks

**TH 149**
**Emerson Stage Production Crew**
**0 credits**
Performing Arts majors are assigned to crew one Emerson Stage production project during their first year in the program. Successful completion of this crew assignment is required as part of the Performing Arts curriculum. Students who fail to earn a satisfactory grade in TH 149 during their first year may not be eligible for work with Emerson Stage until they do so through a new crew assignment.

**TH 150**
**Design Research**
**4 credits**
This course will introduce students to the history of theatrical design and production techniques and their relationship to the audience and culture from which they are derived. Students in the course become fluent in the language and techniques of visual design. They discover tools for reading play scripts from the designer's perspective, prepare research folios and make classroom presentations of their discoveries. Research materials are accessed and delivered in a variety of ways including spoken, written, and graphic presentations, both traditional and computer-aided. Students are expected to provide appropriate materials.

**TH 204**
**Theatre Into Film**
**4 credits**
This course will explore the artistic languages of theatre and film. Dramatic material written for the stage will be read and analyzed and the process of adaptation of that material will be explored. Texts include the works of such playwrights as

Shakespeare, Strindberg, Williams, and Albee. Film texts include the work of directors such as Lumet, Cukor, Solberg, and Nichols. Fulfills the Aesthetic Perspective of the General Education requirements.

**TH205**
**Dress Codes: American Clothes in the Twentieth Century**
**4 credits**
Students will examine American clothes and fashion in the twentieth century, with a primary focus on the visual elements of everyday dress. Six distinct periods will be studied according to the silhouette and decorative details of each. Further, each fashion period will be studied within the context of its indirect influences (social, cultural, historical, technological, economical). Particular focus will be given to concepts of masculinity and femininity, and gender ambiguity; challenges to gendered clothes (such as trousers on women, long hair on men); and anti-fashion (zoot suits, beatniks, hippies, punk, goth). Fulfills the Aesthetic Perspective of the General Education requirements.

**TH 215**
**World Drama in Its Context I**
**4 credits**
A survey of theatre and drama from the Greeks through the Renaissance, with a focus on the major periods of Western theatre and dramatic literature: the Greeks, Roman theatre and drama, Medieval theatre, Elizabethan drama, and Italian, French, and English Neo-Classicism. In addition, a survey of Eastern classical theatre and drama with a particular emphasis on the Sanskrit theatre, the Chinese drama and the Peking Opera, and the classical theatre of Japan, including Kabuki, No, and the puppet theatre. Selected readings of plays in their historical context with particular attention paid to theatrical styles of plays and production. (Fall semester)

**TH 216**
**World Drama in Its Context II**
**4 credits**
A survey of theatre and drama from the late seventeenth century to the present. The major periods of world theatre and drama, Neo-Classicism, Romanticism and Modernism will be studied with particular emphasis on Twentieth Century theatre and drama throughout the world, including Africa, Asia, the Caribbean, and Latin America. Attention will be given to the work of both women and men. Theatrical conventions, innovations and techniques developed in the Western and Non-Western theatres will be explored. (Spring semester)

**TH 221**
**Acting III: Basic Scene Study**
**4 credits**
This intensive scene study class builds on TH 123 and TH 124 (movement, improvisation and voice) to ensure a personal commitment in the way students approach and experience the mapping of a scene from the canon of 20th-century naturalistic/realistic plays. We will emphasize the text, context and the given circumstances of each play studied. Actors' scene breakdown, intentions, actions, obstacles, objectives and moment-to-moment work will be some of the tools used to bring scenes from these plays to life. Prerequisites: TH 124 and permission. (Fall semester)

**TH 222**
**Acting IV: Ensemble Acting and Performance**
**4 credits**
In this course we combine and deepen the movement, improvisation and voice work accomplished in TH 123 and TH 124. Along with imagination, intelligence and emotional availability, they form the actor's instrument and

are put into service of a playwright's scripted material. This amalgam is the basis of work on a scripted ensemble play, which will be performed at the end of the semester. Ensemble techniques that explore the theatre's collaborative nature will be used. Prerequisites: TH 221 and permission. (Spring semester)

**TH 240**
**Drafting**
**4 credits**
Through weekly projects, students learn graphic techniques in drafting for theatrical production. Focus is on conventional symbolization, development of ground plans, sections, elevations, orthographics, isometrics, and construction drawings. Students are expected to provide appropriate materials as needed.

**TH 242**
**Lighting Design I**
**4 credits**
Basic principles of stage lighting design are introduced, including the mechanics and optics of lighting instruments, electrical theory and practices, control systems, basic design concepts, and color theory. Controllable qualities of light are investigated and demonstrated through the student's participation on a lighting crew for a department production. Design techniques are developed through a complete lighting design project. Students are expected to provide appropriate materials as needed. (Fall semester)

**TH 243**
**Sound Design**
**4 credits**
This course will introduce the basic principles of theatrical sound design and the practices and skills required to develop a production's sound design and supportive technical documentation. Students will be introduced to script analysis, system layout, effects development, source researching, and organization. The combined hands-on presentations and class assignments will allow students to develop a working knowledge of the sound designer's responsibilities and skills. Students are expected to provide appropriate materials as needed. (Semester varies)

**TH 244**
**Costume Construction**
**4 credits**
The course introduces the student to basic costume patterning and construction methods. The student will not only study draping, drafting, and flat-patterning, but will also learn terminology, equipment usage, and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed. (Semester varies)

**TH 245**
**Scene Design I**
**4 credits**
The course covers script analysis, design metaphors, ground plans and terminology. It also explores the director-designer relationship and the elements of design as they relate to theatrical space. Students are expected to provide appropriate materials as needed. Prerequisite: TH 240 (Drafting) or permission of instructor. (Fall semester)

**TH 247**
**Make-Up: Theatre**
**2 credits**
This course presents a comprehensive study of the art of traditional make-up for the stage. Through the use of cosmetics and prosthetics, students learn to execute corrective, character and age make-up. Students are expected to provide appropriate materials as needed.

**TH 248**
**Costume Design I**
**4 credits**
Students develop an understanding of the basic principles of costume design used to create statements about a play and its characters. Lectures and class discussions prepare students to confront specific problems in design projects. Students are expected to provide appropriate materials as needed. (Fall semester)

**TH 249**
**Emerson Stage Production Team**
**0 credits**
This course offers a semester-long experience in the technical areas of theatrical production for BFA Theatre Design & Technology majors. Each team will develop advanced skills in the major craft areas by working on Emerson Stage productions in selected areas for an entire semester. Students are expected to provide appropriate materials as needed. A, Set Construction; B, Scene Painting; C, Costume Construction; D, Properties; E, Electrics/Sound.

**TH 250**
**Design Essentials**
**4 credits**
Introduction to the theatrical design process and personnel. Emphasis is placed on the interconnection between the various design areas and their function in the process of making theatre. Students will explore script analysis from the designer's point of view, review historic production styles and venues, and experience current productions. This course will expose students to some of the basic skills and processes employed by theatrical designers. Students are expected to supply appropriate materials as needed and attend selected theatrical productions. (Semester varies)

**TH 265**
**Foundations of Education**
**4 credits**
This course examines the bases of public education and the teaching process from a theoretical and methodological viewpoint. Multiple perspectives will be employed to investigate these issues including, but not limited to, the philosophical, historical, sociological, psychological, economic, and political. Required course for initial licensure as a Teacher of Theatre. (Spring semester)

**TH 275**
**Introduction to Arts Management**
**4 credits**
An exploration of the theory and practice of arts management, with particular focus on theatre management. Extensive readings in arts management provide a foundation for further work in the field. (Spring semester)

**TH 277**
**Introduction to Stage Management**
**4 credits**
The fundamentals of stage management explored through readings, discussion, written exercises, and appropriate hands-on experience. (Fall semester)

**TH 304**
**Development of the American Musical**
**4 credits**
The development of American musical theatre from the early minstrel shows to the works of Stephen Sondheim is studied with a critical examination of representative musicals. Slides and recordings of Broadway productions will supplement the lectures. (Semester varies)

**TH 313**
**African-American Theatre and Culture**
**4 credits**
African-American drama and theatre in Africa and America are studied from their origins in African ritual and in early Nineteenth Century America to the present. Lectures and discussions focus on traditional and modern drama and theatre, as well as significant periods of dramatic activity such as the Harlem Renaissance, the Federal Theatre Project, and the Black Arts Movement, and on representative works by major contemporary African and African-American dramatists. Fulfills the General Education US. Diversity requirement. (Semester varies)

**TH 315**
**Topics in Contemporary Theatre**
**4 credits**
Various topics in the aesthetics of contemporary theatre with particular focus on the history, theory and criticism of selected contemporary performers and directors. This course will also focus on current productions and presentations in and around Boston. Attendance at selected events is mandatory. Fulfills the Aesthetic Perspective of the General Education requirements. (Spring semester)

**TH 325**
**BFA Acting Studio I**
**8 credits**
Intensive discovery of scene study which builds on the first two years of voice and movement/ improvisation work to ensure a personal commitment in the way a student studies and experiences the mapping of a scene through the vocabulary of intentions, actions, obstacles and objectives. The initial focus is on the plays of dramatic realism, which lend themselves most easily to analysis by these means. This course meets a minimum of fifteen hours per week in the studio classroom and integrates experiences in voice, movement and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. Open only to students in the Bachelor of Fine Arts program in Acting who have successfully completed a faculty review, audition, and TH 222. (Fall semester)

**TH 326**
**BFA Acting Studio II**
**8 credits**
Continuation of the intensive studio training work of TH 325 students in the BFA program in Acting. This course meets a minimum of fifteen hours per week in the studio classroom and integrates experiences in voice, movement and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. Prerequisites: TH 325 and permission of Acting Area Program Head. (Spring semester)

**TH 327**
**BFA Musical Theatre Studio I**
**6 credits**
Intensive discovery of scene study in the musical theatre genre. Significant personal and group preparation are required outside of class time. Open only to students in the Bachelor of Fine Arts program in Musical Theatre who have successfully completed a faculty review, audition, and TH 222. (Fall semester)

**TH 328**
**BFA Musical Theatre Studio II**
**6 credits**
Continuation of the intensive studio training work of TH 327 for students in the BFA Program in Musical Theatre. Significant personal and group preparation are required outside of class time. Prerequisites: TH 327 and permission of instructor. (Spring semester)

**TH 340**
**AutoCAD**
**4 credits**
Students will learn to use the technology of Computer Assisted Drafting to facilitate the graphic communication required in theatre design and technology, including but not limited to the creation of ground plans, elevations, section views, orthographic views, technical details and light plots. Students will produce both electronic files and printed documents that conform to accepted theatre graphics standards.
The techniques of 3D modeling and rendering will also be introduced. Prerequisite: TH 240 or permission of the instructor.

**TH 342**
**Lighting Design II**
**4 credits**
This course presents approaches to lighting design and poses specific design problems for the student to solve. Attention is also given to color, composition, cueing and production through presentations and discussions in class. Students will participate in department productions as assistant designers and electricians. Students are expected to provide appropriate materials as needed. Prerequisite: TH 242 or permission of instructor. (Semester varies)

**TH 345**
**Scene Design II**
**4 credits**
Students apply previously learned elements of scenic design to various production spaces and styles. Projects consist of elementary plans, sketches, renderings and models prepared for proscenium, thrust, arena, and environmental staging. Students are expected to provide appropriate materials as needed. Prerequisite: TH 245 or permission of instructor.
(Semester varies)

**TH 346**
**Scene Painting**
**4 credits**
This class explores various theatrical painting techniques. Students are exposed to the applications of a variety of color media and painting surfaces used to depict natural forms, as well as architectural detail. Students are expected to supply appropriate materials as needed. Prerequisite: Permission of instructor.
(Semester varies)

**TH 347**
**Make-Up II: Film and Television**
**2 credits**
A basic course in the art of film and television make-up, this course includes the use of refined cosmetics and prosthetic techniques to execute character, age, and extreme stylistic character make-up. Students are expected to provide appropriate materials as needed. Prerequisite: TH 247 or permission of instructor.

**TH 348**
**Costume Design II**
**4 credits**
Students explore advanced design principles and processes in all areas of costume design. Students will experience the complete process of designing costumes for a given project: creating

and presenting the design concept, working with the costume shop, developing appropriate paper work for counting, building and running costumes, budgeting, research, collaboration and rendering final sketches. The course also encourages students to develop a personal style, to explore and define themselves as artists in the theatre. In addition, students will produce a portfolio of work and learn to communicate professionally with other members of the theatrical production team. Students are expected to provide appropriate materials as needed. Prerequisite: TH 248 or permission of instructor. (Semester varies)

**TH 350**
**Topics in Design Presentation**
**4 credits**
Various topics providing design students with the opportunity to develop specific skills in the presentation of design concepts including but not limited to the areas of costume design, scenic design, lighting design, museum exhibition and installation and/or design for film and television. Work will focus on design research, conceptualization and methods of artistic presentation appropriate to the specific design area. Students may study model building, advanced rendering technique, drawing, computer graphics, collage, mixed media and/or portfolio presentation. Students are expected to provide appropriate materials as needed. Prerequisite: TH 140 or TH 240 or permission of instructor. (Semester varies)

**TH 376**
**Production Management**
**4 credits**
An exploration of professional production management in theatre ranging from commercial and not-for-profit regional theatre models to touring and special events management. (Spring semester)

**TH 381**
**Directing I: Fundamentals of Directing**
**4 credits**
Major principles of play directing are studied. Through comprehensive script analysis, students become familiar with the structure of a play as a basis on which the various elements of theatre can be organized to achieve dramatic unity. Laboratory application of directing practices introduces students to the techniques employed by a director to communicate with actors and audience, including principles of composition, movement, stage business, and rhythm. Prerequisite: Junior Standing or permission of instructor.

**TH 388**
**Playwriting**
**4 credits**
Working from the reading and analysis of contemporary plays, from discussions of contemporary theatrical techniques, and from exercises through which the student writer gains access to personal material, the major focus of the semester will be the writing and revision of several drafts of at least one one-act play suitable for production on stage. Pieces, scenes, and whole plays will be read in class and active participation in the workshop process is a required component of the course. (Semester varies)

**TH 411**
**Topics in Drama Studies**
**4 credits**
Various offerings in dramatic literature, theatre history and/or criticism, including but not limited to modern American drama, contemporary European drama, contemporary American drama, contemporary women playwrights, gay and lesbian drama, Shakespeare and the

Greeks, the history of acting, the history of the physical theatre, performance studies. All courses are reading, research and writing intensive. Prerequisites: TH 215/216 or permission of the instructor.

**TH 421**
**Advanced Acting: Special Topics**
**4 credits**
Intensive scene study exploring specific issues of style, genre or other defined topics. Topics offered may include but are not limited to Shakespeare, the Greeks, Stage Combat, Comedy, Auditions and Monologues, Asian approaches to theatre and performance, Self-Scripting, Solo Performance, Advanced Voice/Dialects, Acting for the Camera, Radio Drama, Object Performance, and Musical Theatre Performance. Prerequisites: TH 221 and permission.

**TH 425**
**BFA Acting Studio III**
**8 credits**
Continuation of the intensive studio training work of TH 325 and TH 326 for students in the BFA program in Acting. Scene study problems move toward issues of style, with particular focus on Shakespeare but including a range of aesthetic and acting style issues. This course meets a minimum of fifteen hours per week in the studio classroom and integrates experiences in voice, movement and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. Prerequisites: TH 326 and permission. (Fall semester)

**TH 426**
**BFA Acting Studio IV**
**8 credits**
Continuation of the intensive studio training work of TH 425 for students in the BFA program in Acting. Beyond continued scene work, significant attention is paid to audition technique and to a thorough orientation to the profession and the business of acting. This course meets a minimum of fifteen hours per week in the studio classroom and integrates experiences in voice, movement and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. Prerequisites: TH 425 and permission. (Spring semester)

**TH 427**
**BFA Musical Theatre Studio III**
**6 credits**
An investigation of various genres and styles of musical theatre performance, incorporating work in solo and ensemble performance. Prerequisites: TH 328 and permission. (Fall semester)

**TH 428**
**BFA Musical Theatre Studio IV**
**6 credits**
In this course senior-level BFA Musical Theatre majors continue the exploration of musical theatre genres and styles, ending with a group showing of selected work. Prerequisites: TH 427 and permission. (Spring semester)

**TH 440**
**Technical Theatre Laboratory**
**2 or 4 credits**
Various workshops are structured to introduce students to a broad range of technical experience. The subject matter for these workshops may include:

- Properties design and construction

- Audio design for performing arts
- Advanced electrics
- Design and construction for film and television

Students are expected to provide appropriate materials as needed. Course may be repeated up to a total of 8 credits. Permission of Instructor.

**TH 441**
**Topics in Technical Design**
**4 credits**
Introduction to the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, time and material budgeting. Students will complete class projects and work on Emerson Stage productions. Students are expected to provide appropriate materials as needed. Permission of Instructor. Course may be repeated for credit.

**TH 450**
**Drawing for Theatre and Film**
**4 credits**
This course encourages students to view drawing as a primary form of expression. It is an investigation of drawing as an organizing tool for thought and personal image exploration. We will also examine drawing as an art of visual storytelling. Students will create work exploring materials suited to their ideas, using a variety of media and papers. Lectures and visual presentations will introduce students to visual artists and directors/scenographers/ cinematographers in the worlds of fine arts, theatre and film for whom drawing is an integral part of their creative process: William Kentridge, Robert Wilson, Eric Drooker, Raymond Pettibon, and a number of classic and contemporary artists (the Italian masters, DeChirico, Magritte, Grosz, Ilya Kabakov, among others) from Europe, Asia and the Americas whose drawing refers as much to the language of life around them as it does to fine art -- communicating information, narrating a story, creating a scenario or conjuring a world or system of belief.

**TH 460**
**Drama as Education I**
**4 credits**
This course examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students will learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There will be 40 hours of pre-practicum work including observations of area theatre and drama classes from grades pre-K through 12. This course is open to any performing arts major and others with permission of instructor. It is required for Theatre Education majors seeking initial licensure as a Teacher of Theatre. (Fall semester)

**TH 461**
**Drama as Education II**
**4 credits**
In this course students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. This course is required for Theatre Education majors seeking initial licensure as a Teacher of Theatre. (Spring semester)

**TH 465**
**Student Teaching Practicum**
**4 - 12 credits**
An 8- to 14-week practicum providing supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which permits them to interact with students and

teachers in their area of concentration. Working closely with the on-site cooperating practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have completed their education program sequence. Requirements and prerequisites may be obtained from the Theatre Education Program Director.

**TH 467**
**Field Study in Theatre Education: Arts in Education**
**4 credits**
Through exploring Latin American arts and artists with children from the Cacique after school program of IBA/Villa Victoria, this course will provide a theoretical and practical understanding and application of the arts in education. Students will lead activities with the children about and through the arts, examining the cultures represented in he arts of Puerto Rico, Colombia, the Dominican Republic, Cuba, Guatemala, Argentina and Mexico. Emerson students will lead the Cacique kids through selected stories, playing characters, exploring themes and elements brought up in the story, including emotions the characters experience, the cultural environment in which the characters live, etc. They will also work with the kids creating visual art from the stories and integrate the drama and art in their final enactments of these stories. We will also examine selected poetry, music, visual art, drama, stories, and music from Latin American. Emerson students will learn to facilitate an exploration of culture with children aged 8-12 through the application of techniques learned from the visual arts and creative dramatics, developing their own poetry, songs, visual and dramatic pieces of art that depict their own lives. Prerequisites: TH 460 or TH 461 or Permission of the Instructor.

**TH 475**
**Practicum: Arts Management**
**4 credits**
Practical experience in arts management under faculty supervision. Includes reading and writing assignments, as appropriate, for the serious arts management student. Prerequisite: TH 275 or permission of instructor. May be repeated for credit.

**TH 477**
**Practicum: Stage Management**
**2-4 credits**
Practical experience in stage management under faculty supervision. Includes reading and writing assignments, plus group discussion for the advanced stage manager. Prerequisite: TH 277 or permission. May be repeated for credit.

**TH 479**
**Topics in the Business of Theatre**
**4 credits**
Various topics related to the business of theatre, including but not limited to the identification of for-profit and not-for-profit status, requirements for admission to professional trade unions and exploration of service organizations, issues of titles, licenses and/or permits, audition and casting process in theatre, film and television, preparing a professional resume and/or portfolio, job strategies using online sources for entry level work, entrepreneurial opportunities and interaction with allied businesses and fundraising for not-for-profit companies. Prerequisite: Junior/ Senior standing. (Semester varies)

**TH 482 Directing II: Theory and Practice**
**4 credits**
Extending the experiences of Directing I, this course emphasizes the application and unification of stage directing techniques and theories leading to a concept for production. Through selected scenes and projects for class presentation,

students continue the exploration of materials and methods of communicating the dramatic content of a script to an audience. Prerequisite: TH 381.

***Courses at the 500-level may not be taken by any student who is not a senior at the time the course is offered.***

**TH 514**
**Theatre Studies Seminar**
**4 credits**
Examination and exploration of various topics in theatre studies, including but not limited to the areas of theatre history, criticism, theory, aesthetics, performance studies, and dramatic literature.

**TH 521**
**Ensemble Workshop Topics**
**4 credits**
Students create a workshop production focused on a collective approach to theatrical collaboration. Research and in-depth study of the chosen source material accompanies practical application and approaches to working in an ensemble, leading to a public showing of the work of the group. Prerequisite: Permission of the instructor. (Semester varies)

**TH 525**
**Performance Theatre and Community I**
**4 credits**
This course examines the relationships between theatre and culture, where culture is understood as a process of knowing the other, of looking and listening, of creating and maintaining connection in a community. An examination of theoretical texts in economics, history, sociology, cultural studies, politics, and performance provides a foundation for exploring and experiencing various techniques of making theatre in community. (Fall semester)

**TH 540**
**Puppetry**
**4 credits**
The art of puppetry and the basic methods of construction, operation, manipulation, and performance of puppets are examined. Emphasis is on the use of puppets as an educational tool. Projects include creating examples of each of the four major types of puppets: shadow, hand, rod and marionette–using a range of construction techniques and materials appropriate to an educational setting. The course culminates in the construction of puppets for in-class presentations. Students are expected to provide appropriate materials as needed. (Semester varies)

**TH 548**
**History of Fashion**
**4 credits**
In this course students learn period research methods, efficient archiving techniques, period manners, styles and silhouettes, period palettes, period costume inventories, and period fabric choices and manufacturing techniques. Students will also explore the relationship between fashion and various historical, social and cultural changes. Students are expected to provide appropriate materials as needed. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**TH 549**
**History of Decorative Arts and Architecture**
**4 credits**
This course surveys the development of styles of architecture, furniture, ornamentation, and clothing from the Egyptians through the early 20th-century. Each major period will be examined through lecture and visual presentations, along with field study to the Museum of Fine Arts and

other related areas of interest, with a focus on the major influencing factors, such as geography/geology, climate, religious/social structures, history, science and technology. Each student will be required to research and prepare a class presentation on one of the areas covered, as well as to research and maintain a "tracing" notebook of all periods. Fulfills the Aesthetic Perspective of the General Education requirements. (Semester varies)

**TH 562**
**Theatre for Young Audiences**
**4 credits**
Students are introduced to the scope, purposes, and history of theatre experiences for children and adolescents. Topics include play reading and analysis, the examination of formal and participatory theatre and theatre-in-education techniques. Prerequisite: Senior standing. (Fall semester)

**TH 567**
**Playwriting for and with Youth**
**4 credits**
An introduction to a variety of schemes and stimuli to use in writing scripts for child or youth audiences or to use in helping young people to write their own plays. Attention will be given to freeing and stretching the imagination, issues of structure and methods of play development, culminating in readings of new work. Class work will include writing, improvising, reading aloud, critiquing and discussing work for and with youth. (Semester varies)

**TH 579**
**10K and Under:**
**Writing the Small Arts Grant**
**4 credits**
Students will design grant proposals with a focus on community based projects, learning grant writing, skill building and developing relationships with local arts funders and community artists successful at grant writing and community based collaborations. Skills include research, budget preparation, developing "boiler-plate" data and writing for specific constituencies and potential audiences. (Semester varies)

**TH 584**
**Directing the Musical Play**
**4 credits**
The exploration of the conceptual and structural material pertinent to the musical play form with emphasis on developing skills in the staging of the materials through the coordination of music, lyrics, and dialogue. Each student will be required to stage scenes from musicals for class demonstration. Selected students will be assigned to stage mini-musicals for public presentation. Prerequisite: Permission of instructor. (Fall semester)

**TH589**
**Playwriting Workshop**
**4 credits**
This workshop will provide students the ability to experience exercises designed to generate ideas, develop playwriting technique and explore the theatrical realization of text. Prerequisite: TH388 or Permission of the Instructor. (Semester varies)

# School of the Arts

## Department of Visual and Media Arts

*Professors Cooper and Hilliard; Associate Professors Andrade-Watkins, Archambault, Fields, Freeman, Fry, Kingdon, Kotz Cornejo, Methot, Roberts-Breslin, Sabal, Schaefer, Selig (Chair), Shattuc, Shaw, Sheldon, Shipps, Stawarz, Todd and Wang; Assistant Professors Belkina, Cook, Desir, Gaucher, Gianvito, Gordon, Knight, Krause Knight, Lake, Macak, Ramey and Talman; Producer-in-Residence Golden; Lecturer Flynn.*

## Mission

The Department of Visual and Media Arts educates students to become informed, ethical, creative, and aesthetically disciplined scholars and practitioners. Furthermore, the department's faculty encourages broad-based learning and is dedicated to including the perspectives of many cultures and nations. Students are encouraged to understand the social, political and cultural implications of the visual, media and sound arts, so that they develop an appreciation of the principles that lead to reasoned and humane outcomes. Students are exposed to a balance of theory and practice, while learning to present concepts and tell stories.

The faculty of the Department of Visual and Media Arts is committed to the following goals:

- To provide a core curriculum that exposes all students to the history, theory and practice of the visual, media and sound arts.

- To provide students with the opportunity to develop skills in writing and production, aesthetic and technical proficiency, and their individual creative voices.

- To emphasize scholarship in the arts and how it may inform students' artistic choices, intellectual development, and career goals.

• To encourage students to view their major course of study in the context of other fields by advising them to take relevant courses in the arts and humanities, social sciences, theater, communication studies, business, writing, and the sciences.

• To utilize new tools and technologies to augment traditional methods of scholarship.

• To encourage a critical understanding of and sensitivity toward the global contexts within which the visual, media and sound arts function.

## Programs

The Department of Visual and Media Arts offers a curriculum designed to help students achieve the goals described above as well as to focus on preparing for careers in the visual media and sound arts and/or graduate studies. The Department offers two tracks within its Bachelor of Arts (BA) curriculum: Visual and Media Arts Production and Visual and Media Studies, as well as a Bachelor of Fine Arts (BFA) degree in Visual and Media Arts Production.

### Bachelor Of Arts In Visual And Media Arts
### (A) Production Track

The following degree requirements pertain to the Production Track of the Bachelor of Arts degree. Forty-four credits are required for the BA degree. Students are also encouraged to combine elements of study from diverse areas offered by the department in order to broaden their knowledge and adaptability. Students can construct a program that serves their artistic and intellectual interests as well as their career goals. Students should remain in contact with the department and their academic advisor for information pertaining to requirements and course offerings.

**I. Visual and Media Arts Foundations**
**12 Credits**

The Visual and Media Arts Foundations offers the student a broad theoretical, historical and practical introduction to the visual and media arts.

**Required Courses:**

| | |
|---|---|
| VM 100 | History of Media Arts I |
| VM 101 | History of Media Arts II<br>Prerequisite: VM 100 |
| VM 120 | Foundations in Visual and Media Arts Production |

**II. Introduction to Disciplines**
**16 Credits Minimum**

At the Introduction to Disciplines level, students explore one or more of the department's main discipline areas.

**Required Courses:**

VM 200 Media Criticism and Theory. Prerequisite: VM 101 and VM 120.

***At least one of the following:**

| | |
|---|---|
| VM 202 | Critical Listening<br>Prerequisite: VM 101 and VM 120 |
| VM 220 | Writing the Short Subject<br>Prerequisite: VM 101 and VM 120 |
| VM 221 | Writing the Feature Film<br>Prerequisite: VM 101 and VM 120. |
| VM 222 | Writing for Television. Prerequisite: VM 101 and VM 120. |

***At least two of the following:**

| | |
|---|---|
| VM 230 | Introduction to Film Production<br>Prerequisite: VM 101 and VM 120 |
| VM 231 | Intermediate Film Production<br>Prerequisite: VM 230, and VM 220 or VM 221 or VM 222 |
| VM 240 | Introduction to Video Field Production. Prerequisite: VM 101 and VM 120 |

| | |
|---|---|
| VM 241 | Introduction to Studio Television Production Prerequisite: VM 101 and VM 120 |
| VM 250 | Introduction to Sound Principles and Audio Production. Prerequisite: VM 101 and VM 120 |
| VM 251 | Audio Field Recording Workshop Prerequisite: VM 250 |
| VM 260 | Introduction to Digital Media Production. Prerequisite: VM 101 and VM 120 |

(*Students intending to specialize in Radio or Sound Design and Audio Post-Production should take VM 202. Students intending to specialize in Writing for Film and Television must take two courses from VM 220, VM 221, and VM 222, and only one of the courses numbered from VM 230 to VM 260.)

**III. Specializations**
**16 Credits Minimum**

Following the development of basic production skills in Level 2, students are encouraged to develop a specialized course of study based on their interests and goals. The Specializations permit students to concentrate in a particular production medium, in a set of production skills, or in a specific genre. Advising guidelines for each specialization are available on the department's web site and from the Advising Center. Candidates for the Bachelor of Fine Arts degree should refer to the description of additional B.F.A. requirements in subsequent pages.

**Required Courses:**

| | |
|---|---|
| VM 402 | Seminar in Media Arts Topics. Prereq: VM 200 and Sr. standing (Jr. with permission of Chair) |
| VM 400-419<br>VM 500-519 | One 400 or 500 Level Media Studies course Prerequisite determined by course. |

A Production Specialization is a sequence of classes specifically designed to develop expertise in one of the areas listed below. Students must take at least two Specialization courses. Students must complete 200-level writing and production requirements and have junior standing to take 300-level specialization courses.

- Animation and Motion Media
- Cinematography/Videography
- Film
- Documentary Production
- Post-production
- Interactive Media
- Directing Narrative Fiction
- Producing
- Radio
- Experimental Media Production
- Sound Design/Audio Post-Production
- Studio TV Production
- Writing for Film and Television

**B.A. Production Workshop**

During a student's final semesters, the option of working on advanced production projects is available, by application, to students through VM491 BA Production Workshop. The Workshop provides the opportunity for students to realize a one-semester production project, reel, or portfolio in their senior year. The Workshop is optional for the BA degree. Registration for VM491 requires faculty committee approval. Students seeking to pursue a year-long course of work on a thesis-level project and a more rigorous course of study may apply to the Bachelor of Fine Arts (BFA) Program. More information about the BFA degree program is provided in the following section.

## (B) Media Studies Track

The Media Studies Track is designed for students whose focus is the scholarly study of the media arts, especially those students desiring preparation for careers in media criticism, publishing, and industry research, or for advanced studies in the media arts or the law.

### I. Visual and Media Arts Foundations
### 12 Credits

The Visual and Media Arts Foundations offers the student a broad theoretical, historical and practical introduction to the visual and media arts.

**Required Courses:**

| | |
|---|---|
| VM 100 | History of Media Arts I |
| VM 101 | History of Media Arts II<br>Prerequisite: VM 100 |
| VM 120 | Foundations in Visual and Media Arts Production |

### II. Visual and Media Arts Theory and Practice
### 8 Credits

**Required Courses:**

| | |
|---|---|
| VM 200 | Media Criticism and Theory<br>Prerequisite: VM 101 |
| | One 200-level production or writing course |

### III. Visual and Media Studies
### 16 Credits Minimum

**Required Courses:**

| | |
|---|---|
| VM 402 | Seminar in Media Arts Topics<br>Prerequisite: VM 200 and Sr. standing (Jr. with permission of Chair) |

In addition to VM 402, students are required to complete at least three additional advanced visual and media studies courses at the 400- or 500-level.

### IV. Visual and Media Arts Electives
### 8 Credits

**Required Courses:**

Two Visual and Media Arts elective courses.

## Bachelor Of Fine Arts In Visual And Media Arts

Students are encouraged to pursue a Bachelor of Fine Arts degree (BFA), which includes a year-long, intensive, more concentrated and rigorous capstone project in the student's chosen medium. The BFA encourages innovative exploration of voice, form, culture and genre.

**Application:**

Students are eligible to apply for entry to the BFA program in their junior year. Admission to the BFA is competitive. Applications and information about the application process are available through the office of the BFA Program Director in the Visual and Media Arts Department. Students applying for the B.F.A. should have a minimum grade point average of 3.0, and should maintain at least a 3.0 grade point average to continue. Students with a GPA of less than 3.0 may appeal by petition to the B.F.A. committee.

**Requirements:**

Thesis Project – Students admitted to the BFA program must complete their thesis project by the end of their last semester at the College on the Boston campus.

Courses – In addition to the requirements listed in the Bachelor of Arts Production Track above, an additional sixteen credits in media production courses are required for the B.F.A. degree, including two consecutive semesters of the BFA Production Workshop (VM 490) to be taken during the student's final two semesters on the Boston campus.

The remaining 16 credits of media production course requirements must include:
1) an advance-level course in the student's chosen field of production, and
2) a production elective that supports development or completion of the final project. For example, a student producing a computer animation project might find any of the following to be useful:

| | |
|---|---|
| VM 220 | Writing the Short Subject |
| VM 250 | Introduction to Sound Principles and Audio Production |
| VM 360 | Film Animation |
| VM 376 | Editing for Film and Video |

Students should note that the BFA Program leaves limited opportunity for electives. It is strongly advised that students consult the BFA Program Director for detailed information on the required and recommended elective coursework for the BFA degree.

## Minor Programs

### Photography Minor

The Photography Minor offers students a unique blend of darkroom and digital approaches to photography. Students develop their artistic vision out of an informed inquiry into the histories, theories, and practices of photography and culture. The curriculum allows students to produce a body of work through a constructive dialogue that builds on the particular strengths of the student, the faculty and the resources of the institution. The minor offers students fundamental as well as specialized photography skills and opportunities for experimentation and innovation.

**Required courses:**

| | |
|---|---|
| VM 203 | History of Photography |
| VM 265 | Introduction to Photography |
| VM 365 | Intermediate Photography |

In addition, students must successfully complete at least one course from the following:

| | |
|---|---|
| VM 465 | Documentary Photography |
| VM 466 | Digital Imaging for Photographers |
| VM 467 | Digital Imaging: Color |
| VM 492 | Photo Practicum |
| VM 260 | Introduction to Digital Media Production |

### Visual Studies and the Arts

This minor offers the student an opportunity to study the history, theory, and criticism of the visual arts in greater depth than that encountered through General Education requirements alone. Courses in both western and non-western traditions comprise the curriculum. Some courses take the more conventional structure of study by chronological time period, or specific geographic regions and/or cultures, while others are organized to investigate particular philosophical, socio-cultural or thematic undercurrents in the arts. The minor consists of 16 credits chosen from the following courses; no more than four credits may also count toward the General Education requirement.

**Historical Surveys (choose at least one):**

| | |
|---|---|
| VM 210 | History of Western Art I: Renaissance and Baroque |
| VM 211 | History of Western Art II: 18th- and 19th-Century Art |
| VM 212 | History of Western Art III: Modern |
| VM 213 | History of Western Art IV: Post-World War II |
| VM 214 | History of Non-Western Art I: Asia and the Mideast |
| VM 215 | History of Non-Western Art II: Africa, the Pacific, and the Americas |

| Required Courses: | |
|---|---|
| VM 218 | The Artist and the Making of Meaning |
| VM 409 | Seminar in Western Art |
| | or |
| VM 410 | Seminar in Non-Western Art |

**Electives:** Students must successfully complete at least one other course in the Visual Arts (excluding studio arts or production courses). This may be VM 105, or any approved Media Studies, History of Photography, or Institute course.

**Internships and Directed Studies**
Although students may take more than one internship, no more than four credits of internship or eight credits combined of internship, directed study, or directed projects may count towards the major in Visual and Media Arts.

**Co-Curricular Activities**
A wealth of co-curricular activities (VM 337 and VM 340-349) are available to students interested in various facets of the visual and media arts, including two radio stations (WERS and WECB), a television station (the Emerson Channel), a record label (Emerson Records), a magazine of criticism (Latent Image), a screenwriting workshop (SPEC), and multiple production groups (Emerson Independent Video, Frames Per Second, Women In Motion, a chapter of the National Broadcasting Society, and the EVVYs).

**Additional Departmental Policies**
1. At least 20 of the Visual and Media Arts degree credits, which count toward meeting the major requirement, must be taken at Emerson College.

2. No more than one course in which a student earns a 'D' may be counted toward the major requirements.

**Transfer Policy**
Any student in the College wishing to transfer into the Visual and Media Arts Department must have the approval of the Department Chair or his/her designee. Any student wishing to transfer into the specialization in Film or Writing for Film and Television must apply through the Academic Advising Center and must have the approval of the Chair. Students wishing to transfer into the specialization in Film or Writing for Film and Television are expected to have a G.P.A. of at least 3.5 and will be expected to provide a statement of purpose and a portfolio.

**Double Major Policy**
Students who have a major in the department of Visual and Media Arts may not double major.

**Class Enrollment Policy**
Any student enrolled in a course in the Department of Visual and Media Arts who does not attend class during the first four class hours—and who has not made prior arrangements with the instructor—may be dropped from the class at the instructor's discretion, regardless of any prior registration of the student for the course in question. Students dropped from a class for this reason will be re-admitted only with the approval of the course instructor and if there is still room for an additional student in the class.

## Visual And Media Arts Courses

**VM 100**
**History of Media Arts I**
**4 credits**
The first of a two-semester course exploring the historical development of the media arts. This course will focus on the development of the film, broadcasting, and sound recording industries until 1950, including the organization, operation, and management of media organizations. The course will investigate the relationship between economics, industrial history, and social and

political systems, and the styles and techniques of specific films and broadcast programs. Special attention is given to the diversity of styles of presentation in the media.

**VM 101**
**History of Media Arts II**
**4 credits**
The second of a two-semester course exploring the historical development of the media arts. This course will focus on the continuing development of the film, broadcasting, and sound recording industries after 1950, as well as the development of video and digital technologies, including the organization, operation, and management of media organizations. The course will investigate the relationship between economics, industrial history, and social and political systems, and the styles and techniques of specific films and videos, broadcast programs, and new media. Prerequisite: VM 100.

**VM 105**
**Introduction to Visual Arts**
**4 credits**
This course is an approach to the visual language of communication shared among all of the visual arts. The course emphasizes visual analysis, understanding of materials, the history of style and techniques, and the functions and meanings of art in its varied manifestations. Slide lectures, museum visits, readings, discussions, papers, and critiques constitute a basis upon which to develop further studies in the visual and media arts. Fulfills the Aesthetics perspective of the General Education requirements.

**VM 120**
**Foundations in Visual and Media Arts Production**
**4 credits**
This course combines lectures with hands-on workshops. It examines the relationships among photography, graphics, audio, film, video, and new media within the context of cross-media concepts, theories, and applications. The course traces the creative process from initial conception and writing through production and post-production. Students will proceed through a series of exercises that will lead to completion of a final project, which establishes a foundation for advanced production course work.

**VM 200**
**Media Criticism and Theory**
**4 credits**
This course explores theoretical and critical approaches to the study of photography, film, video, audio, and digital culture. Theories and methods in this course will examine issues relating to production and authorship in the media arts, audience reception and effects, political ideology, ethics, aesthetics, cultural diversity, and schools of thought within the liberal arts. Extensive critical writing and reading in media criticism and theory. Prerequisite: VM 101 and VM 120.

**VM 202**
**Critical Listening**
**4 credits**
This course provides a study of the psychoacoustic perception and analysis of classical and contemporary use of sound in the media. Students will identify and define acoustic variables, comparing past and present recordings in all media. Prerequisite: VM 101 and VM 120. (Semester varies)

**VM 203**
**History of Photography**
**4 credits**
This course is survey of the aesthetic and technical development of photography from its invention to the present day. The emphasis will be on the twentieth century, and the course will include critical analysis of the medium, which is central to understanding the influence and appropriation of photography today. The course will include visiting permanent collections in the Boston area as well as recent exhibitions. Fulfills the Aesthetics perspective of the General Education requirements.

**VM 210**
**History of Western Art I:**
**Renaissance and Baroque**
**4 credits**
This course is an investigation of Renaissance and Baroque art, beginning with Proto-Renaissance works in the 14th century, and concluding with the Late Baroque in the latter 17th/early 18th century. Students study major works and artists that characterize these movements, and the critical treatment they received over the centuries. In addition to the Early and High Renaissance in Italy, we shall also consider the Renaissance as manifested in Northern Europe. In contrast to these geographical and regional divisions, the Baroque emerges as the first international style of art in the western world. Fulfills the Aesthetics perspective of the General Education requirements. (Semester varies)

**VM 211**
**History of Western Art II:**
**18th- and 19th-Century Art**
**4 credits**
This course considers the evolution of the arts in the western tradition through the 18th and 19th centuries. The major works, styles and artists are examined within the context of contemporaneous socio-cultural movements, such as the Enlightenment. Critical and public responses to the art shall enhance our understanding of its historical perspective. Among the movements studied are: Neoclassicism, Romanticism, Realism, Art Nouveau, Impressionism, and Post-Impressionism. Fulfills the Aesthetics perspective of the General Education requirements. (Semester varies)

**VM 212**
**History of Western Art III: Modern**
**4 credits**
This course is a chronological survey of western modern art, focused on 1900 to 1945. The course examines the major styles, works and artists of the first half of the twentieth-century, prior to the advent of Abstract Expressionism. Students shall examine a wide variety of European and American modern art, and investigate the critical and public reactions to these. Among the movements studied are: Fauvism, Expressionism, Cubism, Dada, Futurism, Surrealism, the Bauhaus, Constructivism, and De Stijl. Fulfills the Aesthetics perspective of the General Education requirements. (Semester varies)

**VM 213**
**History of Western Art IV: Post World War II**
**4 credits**
This course is a chronological study of western contemporary art, commencing with work from after World War II, which considers the major styles, works and artists from the second half of the twentieth-century through the present day, beginning with Abstract Expressionism. Students will investigate numerous forms of European and American contemporary art, and their attendant criticism, in a broad contextual framework. Among the movements studied are: Pop Art, Minimalism, New Realism, Postmodernism, Conceptualism, Neo-Expressionism, Graffiti, Photorealism,

Earth Works, and Performance Art. Fulfills the Aesthetics perspective of the General Education requirements. (Semester varies)

**VM 214**
**History of Non-Western Art I: Asia and the Mideast**
**4 credits**
This course examines the varying styles of and critical approaches to East, South, and Southeast Asian art, including China, Japan, India, and the arts of the Mideast, especially those of Islam. Major artworks and artists are presented with concern for respective cultural traditions and diverse perspectives. We shall consider how indigenous philosophical and spiritual beliefs, as well as socio-cultural and political structures, inform the artworks, and how our understanding shifts when this art is experienced within its original context as opposed to western frameworks. Fulfills the Aesthetics perspective and Global Diversity requirements. (Semester varies)

**VM 215**
**History of Non-Western Art II: Africa, the Pacific, and the Americas**
**4 credits**
This course examines the various artistic styles of Africa (including the Diaspora), Islam, Pacific Cultures, and America (Mesoamerica, South, Central, and indigenous North America). Major artworks are contextualized through their indigenous traditions, as well as a diversity of critical perspectives. We shall consider how respective philosophical and spiritual beliefs, as well as socio-cultural and political structures, inform the artwork, and how our understanding of art made by each of these cultures shifts when encountered in its original context as opposed through the framings of the west. Fulfills the Aesthetics perspective and Global Diversity requirements. (Semester varies)

**VM 218**
**The Artist and the Making of Meaning**
**4 credits**
An introduction to the concerns of semiotics and structuralism as they apply to the relation between art and language. The course offers the student a clear and systematic approach to thinking critically about art (and by extension, about anything else), particularly in the late twentieth and early twenty-first century. The course includes lectures, discussion, and field trips. Fulfills the Aesthetics perspective of the General Education requirements. (Semester varies)

**VM 220**
**Writing the Short Subject**
**4 credits**
Participants will study the short subject within the genres of fiction, non-fiction, and experimental concepts and scripts (animation is included in any of these forms). Scripts will range from 3-15 minutes in length and should be suitable for shooting within the budget and time constraints of an Emerson College production class. Students will be expected to complete comprehensive revisions of their work. Prerequisites: VM 101 and VM 120.

**VM 221**
**Writing the Feature Film**
**4 credits**
Combining lecture, workshop, and screenings, this course examines the fundamentals of writing for narrative feature-length film. The course will examine structure, character, scene writing and dialogue and will take students from ideation through to the development of a detailed outline. Prerequisites: VM 101 and VM 120.

**VM 222**
**Writing for Television**
**4 credits**
This course will examine how to write for television in a variety of formats, including

news magazine, reality TV, and children's television, but with a predominant emphasis on situational comedies, dramas, and movies of the week. Through a series of lectures, screenings, and readings, the elements of each genre will be analyzed. Each student will be challenged and encouraged to find his or her own unique "voice" and to find new and innovative ways to write stories within the confines of each established format. Each student will leave with a professional first draft of either a sitcom or drama, or the first 30 pages of a made-for-TV movie script. Prerequisite: VM 101 and VM 120.

**VM 230**
**Introduction to Film Production (I)**
**4 credits**
An introductory level course in the basics of non-synchronous 16mm filmmaking, including basic camera operation, principles of cinematography and lighting, black-and-white film stock information, introduction to non-sync sound recording and transfers, and picture and sound editing. Prerequisite: VM 101 and VM 120.

**VM 231**
**Intermediate Film Production**
**4 credits**
An intermediate level 16mm film production class designed to introduce students to the technical, conceptual, and procedural skills necessary to successfully complete a short double system sync-sound film. Students will be introduced to pre-production, production, and post-production procedures and techniques, and will receive detailed hands-on instruction in the operation of sync-sound motion picture production and post-production equipment. Prerequisite: VM 230.

**VM 240**
**Introduction to Video Field Production**
**4 credits**
An introduction to single-camera video production. Through lectures and hands-on projects, students learn the equipment and techniques used in single-camera field production and post-production. Students write and produce a variety of projects, which are edited in digital non-linear mode and then downloaded for review in class. Prerequisite: VM 101 and VM 120.

**VM 241**
**Introduction to Studio TV Production**
**4 credits**
An introduction to studio television practice. Through lectures and hands-on laboratories, students learn the principles of pre-production, production, and post-production for the studio as well as control room procedures. Students prepare their own productions, from concept to completion. Each project is shot multi-camera, live-on-tape, in the studio. Prerequisite: VM 101 and VM 120.

**VM 250**
**Introduction to Sound Principles & Audio Production**
**4 credits**
An introduction to audio physics, sound principles, and the theory and practice of audio recording and mixing. The emphasis is on concept development for sound production; signal routing and the mixer console; analog and digital audio recording and editing techniques. Prerequisite: VM 101 and VM 120.

**VM 251**
**Audio Field Recording**
**4 credits**
An intensive study in the theory and practice of field/location and studio audio recording for film, video, television and documentary formats. The course covers techniques in the use

of field/studio recorders and mixers, wireless microphones, shotgun microphones, boom poles & shot blocking. Also covered are tape based, and hard disk digital recorders, and time-code synchronization management. Prerequisite: VM 250. (Semester varies)

**VM 260**
**Introduction to Digital Media Production**
**4 credits**
An introduction to the theory and practice of digital media production. This course will stress the conceptual, aesthetic, and technical concerns of digital media, emphasizing creativity and familiarity with the material. Areas include introductions to Web design and development, animation, interactivity, graphics and imaging, as well as project management, interface design, and user experience. Students will produce creative works based on instruction in the technical aspects of the material. Prerequisite: VM 101 and VM 120.

**VM 261**
**Computer Animation**
**4 credits**
Computer Animation I is the first course in the two-course computer animation sequence, introducing students to the fundamentals of three-dimensional modeling and animation and preparing them for the second course, VM 363 Advanced Computer Animation. Students learn to model, texture objects, compose and light scenes, animate, and add dynamics. Finally they learn to render their animations into movies and to composite movies, audio, titles, and credits in post-production. Prerequisite: VM 101 and VM 120.

**VM 262**
**Drawing**
**4 credits**
An introduction to basic techniques in drawing. Students will explore through their own drawing the use of line and image in contemporary art. The language of drawing in contemporary art and architecture will inform the practice of drawing.

**VM 265**
**Introduction to Photography**
**4 credits**
An introduction to the fundamentals of black-and-white photography, including instruction in camera controls, film development, printing, and photo finishing. Assignments will generate critiques, which will develop "the critical eye." Gallery visits, guest artists, and slide presentations on the history of photography will further enhance critical thinking. The student must have the use of a camera with adjustable speed and aperture.

**VM 320**
**Feature Writing Workshop**
**4 credits**
Working from detailed outlines developed in VM 221 Writing the Feature Film, this course will take students through to the completion of a first draft, feature-length screenplay. In addition to writing their own scripts, students will read the material written by each member of the class, write a detailed critical analysis of each segment, and engage in discussion of aesthetics, craft and form. Prerequisite: VM 221.

**VM 322 Comedy Writing for Television**
**4 credits**
This course examines the television comedy with a heavy emphasis on sitcoms. Areas of study include sketch writing and writing for late night TV. Also covered are a history of sitcoms, how to write physical comedy, how to write for existing shows and characters, sitcom structure, format, and how

to write jokes. Each student will write a script for an existing sitcom that will be work-shopped in class. Prerequisite: VM 222. (Spring semester)

**VM 330**
**Digital Filmmaking**
**4 credits**
The goal of this course is the development of an understanding of the current "digital revolution" from the perspective of the filmmaker, offering students the opportunity to explore film grammar as it applies to the digital format. All forms of digital filmmaking will be discussed, including its use as a tool for narrative storytelling. The course will cover such topics as how to achieve film-quality results with a DV camera; the limitations as well as the benefits of the DV format for lighting and camera movement; and the necessary steps for shooting DV and blowing up to 35mm. The class will be conducted in a lab format, with students making short digital films. Prerequisite: VM 230 or VM 240 or VM 241 or VM 250 or VM 260.

**VM 332**
**Film Producing and Production Management**
**4 credits**
An introduction to the budgeting and logistical organization of film and television drama productions, which will review the roles of Associate Producer, Production Unit Manager, First Assistant, Second Assistant Location Manager, and other members of the producer's and director's teams. Prerequisite: VM 230 or VM 240. (Semester varies)

**VM 337**
**The Emerson Channel**
**1 non-tuition credit**
Students get hands on television production experience through studio and filed crew assignments. In addition students gain production, programming, broadcast operations and promotions skills by participating in one of the above mentioned department teams. Students must meet the requirements listed in the course syllabus to gain non-tuition credit for Emerson Channel participation. May be repeated for up to four credits for any combination of other MA 300-level 1 non-tuition credit courses. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of the instructor.

**VM 338**
**Performance for Television**
**4 credits**
This course combines performance as an expression of personality and production. "On camera" assignments include public service announcements, editorials, interviews, commercials, and other forms of studio presentation. Class members also receive instruction in basic studio operations. Copies of "on camera" assignments can be used as part of students' resume reels. Prerequisites: VM 230 or VM 240 or VM 241 or VM 250.

**VM 339**
**Performance for Radio**
**4 credits**
The development of effective performance and the training of the critical ear. Emphasis is on the structure and delivery of messages for the auditory media. Students will work on various presentations, including narrative, interview, news, music, and imaginative and creative copy for performance. Prerequisites: VM 250.

**VM 340**
**Spec**
**1 non-tuition credit**
Credit for active participants in this student screenwriting group that offers weekly writing workshops for members and nonmembers, holds an annual short script competition, and hosts

guest speakers. The instructor awards credit after term-end evaluation. May be repeated for up to four credits for any combination of other 300-level 1 non-tuition credit course. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

**VM 341**
**Emerson Records**
**1 non-tuition credit**
Credit for active participants in the activities of Emerson Records. Work for this student-operated record label involves hands-on experience in the various disciplines of the recording industry including production, engineering, marketing, public relations, business management, new media and graphic design. The instructor awards credit at the end of the semester after evaluation. May be repeated for up to four credits for any combination of other MA 300-level 1 non-tuition credit courses. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of the instructor.

**VM 342**
**Frames Per Second**
**1 non-tuition credit**
Credit for Frames Per Second officers, producers, directors, and participants in workshops and other activities. The instructor awards credit after term-end evaluation. May be repeated for up to four credits for any combination of other 300-level 1 non-tuition credit course. Course is offered pass/fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

**VM 343**
**WERS (FM)/WECB (AM) Laboratory**
**1 non-tuition credit**
Credit for specified assignments in the College radio stations is awarded after term-end evaluation by the instructor. May be repeated for up to four credits for any combination of other 300-level 1 non-tuition credit course. Course is offered Pass/Fail does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

**VM 344**
**National Broadcasting Society/AERho**
**1 non-tuition credit**
Credit for officers, producers, and those who have demonstrated sustained participation. The instructor awards credit after term-end evaluation. NBS is a national organization bridging the gap between student and professional, supporting student work in all areas of television, radio, and film. Student ideas at all levels are welcome. AERho is the Honors Level of NBS, which is available to seniors with a high grade point average. May be repeated for up to four credits for any combination of other 300-level 1 non-tuition credit course. Course is offered pass/fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

**VM 345**
**Film Arts Society**
**1 non-tuition credit**
Credit for active participants in the publication *Latent Image* and/or the cinematheque Films from the Margin. The instructor awards credit after term-end evaluation. May be repeated for up to four credits for any combination of other 300-level 1 non-tuition credit course. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

**VM 346**
**Women In Motion**
**1 non-tuition credit**
Credit for Women In Motion officers, producers, directors, and participants in workshops and other activities. The instructor awards credit after term-end evaluation. May be repeated for up to four credits for any combination of other 300-level 1 non-tuition credit course. Course is offered pass/fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

**VM 347**
**Emerson Independent Video**
**1 non-tuition credit**
This co-curricular organization models itself on a professional television station. Students learn all aspects of television production ranging from concept development to post production with professional state of the art technologies and techniques. News and programming are emphasized both in the studio and in the field. Credit for active participants in Emerson Independent Video. The instructor awards credit after term-end evaluation. May be repeated for up to four credits for any combination of other 300-level 1 non-tuition credit course. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

**VM 348**
**EVVYs**
**1 non-tuition credit**
Preparation and staging of Emerson's annual awards show in conjunction with other end-of-year events and presentations. May be repeated for up to four credits for any combination of other MA 300-level 1 non-tuition credit courses. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of the instructor.

**VM 349**
**Developed Images**
**1 non-tuition credit**
Credit for working on the student organized and produced photography magazine. Work is submitted, reviewed, and selected by students as well as designed and created digitally. The publication is produced annually in the spring. May be repeated for up to four credits for any combination of other MA 300-level 1 non-tuition credit courses. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of the instructor.

**VM 350**
**Sound Design**
**4 credits**
Sound Design is an introductory course on the art of inventing sounds and composing the soundtrack for visual media such as film, video, computer animation and websites. The focus of the course is on audio postproduction and the roles of the supervising sound editor and the sound designer. Postproduction techniques include sound recording, sound editing, and sound mixing in stereo and surround sound. The theoretical focus of the course investigates the voice in film and all visual media, as speech, as song and everything that remains afterward. Prerequisite: VM 250.

**VM 351**
**Audio for New Media**
**4 credits**
Starting with the basic understandings of audio and new media productions, students will focus on the creative possibilities of sound in a variety of new media environments. Topics include MIDI control, digital sound synthesis, data compression and real-time control of sound within applications such as Flash, MAX/MSP/Jitters and CSound. Prerequisite: VM 250. (Fall semester)

**VM 352**
**Studio Recording**
**4 credits**
Students will learn to work with the principle tools of the professional audio production studio. Using multi track recording and sound processing equipment, students learn the essentials of studio recording and discover how they can be used for creative productions. Prerequisite: VM 250.

**VM 355**
**Radio Programming**
**4 credits**
This course focuses on how to program a radio station in today's competitive media environment. Topics include basic principles of radio programming, positioning against the competition, selecting and leading an air staff, music, news, and talk programming. Prerequisite: VM 250. (Fall semester)

**VM 356**
**Marketing and Promotion for Radio and Audio**
**4 credits**
This course explores the techniques, methods, goals, and ethics of successful promotions, including the components of an effective promotions team. The course includes the planning, coordination, and implementation of a promotion campaign. Prerequisite: VM 250. (Spring semester)

**VM 360**
**Film Animation**
**4 credits**
This course is an introduction to film animation in which short animated exercises and individual sequences are located within a survey of the evolution of animation both as an art form and a commercial product. A range of media will be employed, allowing the student to explore and develop ideas and skills in producing 16mm animated sequences employing sound if required. Students are expected to complete a final individual project. Prerequisite: VM 230 or VM 261. (Semester varies)

**VM 362**
**Motion Graphics**
**4 credits**
This intermediate course in the practice and art of motion graphics and visual effects includes the design process, artistic concepts and technologies. Production techniques range from title sequences for film, to compositing of real and virtual worlds and a myriad of digital time-based art forms. Students will make a series of projects using post-production and compositing software. Prerequisite: VM 230 or VM 240 or VM 241 or VM 250 or VM 260.

**VM 363**
**Advanced Computer Animation**
**4 credits**
Advanced Computer Animation is the second course in the two-course computer animation sequence, introducing students to advanced three-dimensional modeling and animation techniques and preparing them for independent computer animation production work. Students will continue to develop their skills acquired in Computer Animation including modeling, texturing objects, composing and lighting scenes, animating, dynamics, rendering and post-production compositing. Prerequisite: VM 261. (Spring semester)

**VM 365**
**Intermediate Photography**
**4 credits**
Intermediate course in black-and-white photography designed to present a variety of "ways of seeing" by examining frame, tone, point of view, scale, time, and sequence. Slide presentations, gallery visits, critiques, critical

readings, as well as explorations of techniques that will enhance their communication skills are also included. The student must have access to a camera with adjustable speed and aperture. Prerequisite: VM 265.

**VM 370**
**Business Concepts for Modern Media**
**4 credits**
The course focuses on strategic thinking, planning, organization, and implementation of media projects from conception (pre-production) through release/distribution/exhibition (theatrical, non-theatrical, digital, web). Course content includes acquiring fundamental skills and a working knowledge of: business math, business plans, intellectual property and copyright basics, grant(s) writing and resources, and current trends in advertising, marketing, and press package materials. Students are encouraged to conduct database web research on the industry and festivals, in addition to following current trends in global markets, financing, advertising, and marketing. Prerequisites: VM 230 or VM 240 or VM 241 or VM 250 or VM 260.

**VM 372**
**Directing Image and Sound**
**4 Credits**
A course that examines a director's preparation in detail, with a particular emphasis on forming creative approaches to the script, as well as image and sound design. Production and post-production strategies will also be addressed, and students' worked critiqued. Prerequisite: VM 230 or VM 240. (Semester varies)

**VM 373**
**Directing Actors for the Screen**
**4 credits**
Students develop skills in directing actors in dramatic performances for video and film. Building on a foundation of fundamental video and film skills, students will learn how to plan and direct narrative sequences. Students will be taken step by step through the directing process with a particular emphasis on research and visualization. Prerequisite: VM 230 or VM 240 or VM 241.

**VM 375**
**Interactive Media**
**4 credits**
This course is an exploration of interactive media, which will include consideration of conceptual, aesthetic, and technical concerns. Technologies covered include interactive web elements, databases, DVD/CD-ROM production, and an introduction to programming. The emphasis will be on the creation of meaningful work using the materials. Prerequisite: VM 260.

**VM 376**
**Editing for Film and Video**
**4 credits**
This course is an intermediate-level 16mm film and video production workshop: it is designed to further students' understanding of and abilities to work with medium- to long-format post-production processes through editing assignments in film and video along with critical examination of completed motion pictures. Prerequisite: VM 230 or VM 240 or VM 241.

**VM 377**
**Documentary Production Workshop**
**4 credits**
This is an advanced class in documentary production. Students will build up the skills necessary to produce their own documentary productions in video or film. The class will cover production processes from story-development through all the production phases. The class will balance these more practical considerations with larger theoretical debates concerning the legal and ethical responsibilities of those who document others. This class can be either a capstone class for the BA program with a

specialization in documentary or could be a gateway class for students seeking to do a documentary project in the BFA program. Prerequisites: VM 230 or VM 240. (Spring semester)

**VM 378**
**Basic Cinematography and Videography**
**4 Credits**
This course is an introduction to basic elements of the aesthetics, technology and craft of cinematography and videography. The students will gain a working knowledge of the first level of cameras in the department. They will also be introduced to basic lighting design and equipment, with an emphasis on crew relations and organization. Coursework will include reading assignments, preparation for examinations, and production exercises. The course will also include a comprehensive exploration of the work of significant cinematographers. Prerequisite: VM 230 or VM 240.

**VM 400**
**Topics in Visual and Media Arts: Studies**
**4 credits**
Topics will explore various aspects of visual and media arts history, theory, and criticism. Course may be repeated for credit if topics vary. Prerequisite: VM 200 or permission of instructor.

**VM 402**
**Seminar in Media Arts Topics**
**4 credits**
This course will examine various topics in media arts. Students will be expected to study a variety of issues in seminar fashion. Topics vary from section to section. Course may be repeated for credit if topics vary. Prerequisite: VM 200 and Senior standing (Junior standing with permission of Chair).

**VM 403**
**Studies in Digital Media and Culture**
**4 credits**
The emerging digital technologies are changing all aspects of communications and the control and creation of the resulting new media. This course will examine the dramatic shift in meaning and processes of contemporary communication by examining the social, artistic, economic, and political implications of using and implementing digital ways of working. Topics include the Internet and the Web, cyberspace and censorship, history of the technologies and new media, games, digital film and video, multimedia and interactivity, virtual reality, person-machine interfaces, and globalization considerations. Prerequisite: VM 200.

**VM 409**
**Seminar in Western Art**
**4 credits**
This course provides a study in a selected area of art and art history with emphasis on the development of analytical and theoretical approaches to the understanding of works of art. Presentation of independent research and participation in the evaluation of the research work of seminar members is expected. Fulfills the Aesthetics perspective of the General Education requirements. Course may be repeated for credit if topics vary. Prerequisite: Junior standing.

**VM 410**
**Seminar in Non-Western Art**
**4 credits**
This course will provide a focused study on a particular culture or issue germane to non-western art, its history, and/or criticism. The course emphasizes a diversity of perspectives (indigenous, non-western, western), and pays careful attention to the need to frame investigations within the artistic, socio-cultural, political, philosophical and spiritual contexts indigenous to the respective culture(s) being studied. Topic offerings vary by semester. Fulfills the Aesthetics perspective and

Global Diversity requirements. Course may be repeated for credit if topics vary. Prerequisite: Junior standing. (Semester varies)

**VM 411**
**History of Documentary**
**4 credits**
This course examines the history and theory of documentary media production, with attention to the economic, technological, ethical, and aesthetic concerns of documentarians. Prerequisite: VM 200. (Fall semester)

**VM 412**
**American Film Comedy**
**4 credits**
This course is a historical approach to the development of American film comedy. It will explore theories of comedy and their value to the critical interpretation of comic films. It will also consider the varying ways spectators are addressed, and the impact of performers and directors on various comedy styles. Prerequisite: VM 200. (Semester varies)

**VM 413**
**Postmodernism and the Media**
**4 credits**
This course offers an intensive look at postmodern theory, beginning with historical analysis of modernism and the emergence of postmodernism. We will continue by exploring the work of Jacques Derrida and Michel Foucault, among others, on postmodern theory and criticism, before investigating postmodernist notions about history, power, and aesthetics; postmodernist approaches to subjectivity and identity; and postmodernism's influence on thinking about ethnicity, gender, and sexuality. Through their reading and writing on various topics, students will develop a clearer understanding of this influential recent trend in theory and aesthetics. Prerequisite: VM 200. (Semester varies)

**VM 414**
**Radio Studies**
**4 credits**
This course includes a study of the history and theory of radio with an emphasis on the exploration of radio as an evolving creative medium. Prerequisite. VM 200. (Semester varies)

**VM 416**
**Comparative World Communication Systems**
**4 credits**
This course provides a comparative study of telecommunication systems throughout the world, including industrialized, developing, and indigenous nations. All continents and regions will be examined: North America, South America, Asia, Africa, Europe, and Oceania. Individual countries and their relationships to their regions, continents, and to the rest of the world will be examined in terms of: 1) control and regulation; 2) economics and financing; 3) programming and operations; 4) content freedoms/censorship. Regional and global telecommunications organizations, associations, and institutions will also be studied. Prerequisite: VM 200. (Semester varies)

**VM 417**
**Communication Ethics**
**4 credits**
This course provides a study of the philosophical roots and modern applications of moral reasoning in the various communication media, including print, digital, television, photography, film, radio, speech, and telecommunications technology. Theory and case studies include such topics as confidentiality, privacy, free speech, obscenity, justice, equality, defamation of reputation, abuse of power, fairness, truth in advertising, and conflict of interest. Prerequisite: VM 200. (Semester varies)

**VM 418**
**Transnational Asian Cinemas**
**4 credits**
In this course, Asian "national" cinemas are examined and problematized in the contexts of media and economic globalization. More specifically, this course will explore transnational Asian cinemas with the following foci: 1) the politics of transnational film practices 2) issues surrounding filmic representation and diasporic identities 3) the construction and negotiation of national, gender, and genre differences 4) local-regional-global dynamics and 5) questions of the postcolonial in Asian contexts. Fulfills the General Education Global Diversity requirement. Prerequisite: VM 200. (Semester varies)

**VM 420**
**Topics in Visual and Media Arts: Practice**
**4 credits**
Topics will explore various aspects of visual and media arts practice. Course may be repeated for credit if topics vary. Prerequisite: will vary depending on course topic.

**VM 422**
**Writing Primetime Drama**
**4 credits**
This course examines the primetime television drama. Areas of study include the difference between plot-driven dramas and character-driven dramas. Also covered are a history of television drama, writing effective protagonists and antagonists, writing for existing dramas and characters, writing an hour-long drama, and format. Each student will write a script for an existing primetime television drama that will be work-shopped in class. Prerequisite: VM 222. (Semester varies)

**VM 423**
**Writing Television Pilots**
**4 credits**
Course examines how to create a television series. Topics covered include creating an original premise, how to write convincing, multi-dimensional characters and how to write intriguing, character-specific dialogue. Each student will write an entire television pilot script to be work-shopped in class, along with a 22-week episode guide that includes character and story arcs. Prerequisite: VM 222. (Semester varies)

**VM 424**
**Interactive Storytelling**
**4 credits**
The act of storytelling is one of the richest traditions of humankind. We have told our stories by many means—books, art, time-based media, and performance. A recent addition, the ability to tell stories using interactive methods and digital delivery systems, has radically changed the process of making and telling stories. In this production course we will explore recent developments in interactive, digital narratives, performances, documentaries, ethnographic studies, games and installations. Students will produce one large-scale interactive project during the semester. Production teams will need specialists from all media disciplines. Prerequisite: VM 220 or VM 221 or VM 222. (Semester varies)

**VM 425**
**Scene Study Workshop**
**4 credits**
This course is designed to further hone the craft of screenwriting by learning to write scenes for narrative film/video. Focus will be on character actions and reactions, dialogue, and rhythm. Through analysis and practice, participants will study the monologue, master scenes, comic scenes, and action scenes, among others. Prerequisite: VM 320 or VM 422 or VM 423. (Semester varies)

**VM 426**
**Screenplay Genres**
**4 credits**
Through study and analysis this advanced screenwriting course is designed to allow participants to study a given genre, to write an original outline for a feature film in the given genre, and to write the first act of a feature in that particular genre. Students will also be required to read each segment of every screenplay written in the class, and to write peer critiques. A professional discipline in approach to screenplay formatting and deadlines will be observed at all times. Honing their critical skills, participants will be able to engage in intelligent, analytical, and aesthetic discourse about their own work, as well as material written by others. All work must be original. No adaptations are allowed. Prerequisite: VM 320. (Semester varies)

**VM 432**
**Alternative Production Techniques for Motion Pictures**
**4 credits**
This course is an intermediate-level 16mm film production workshop in the use of unorthodox, non-computer-driven methods and processes for developing and producing motion pictures. While the course gives an overview to historic methods of formal exploration of the basic materials of film as a projection medium including camera-less filmmaking, direct animation, loop projections, as well as alternative mechanical processes such as xerography, hand process, and alternative camera tools and techniques, the primary emphasis is on creative invention and exploration. Prerequisite: VM 231 or VM 240. (Semester varies)

**VM 440**
**Advanced Studio Production: Fiction**
**4 credits**
This course will provide the opportunity for specialized work in fiction multi-camera television genres, such as soap operas, situation comedies and studio drama. Emphasis will be on designing, producing, directing, lighting and studio crewing. Prerequisite: VM 241. (Fall semester)

**VM 441 Advanced Studio Production: Nonfiction**
**4 credits**
This course will provide the opportunity for specialized work in nonfiction multi-camera television genres, such as talk shows, performance and public affairs programming. Emphasis will be on designing, producing, directing, lighting and studio crewing. Prerequisite: VM 241. (Spring semester)

**VM 445**
**Advanced Video Production Workshop**
**4 credits**
A workshop style course that explores the technical skills and the conceptual framework of production activities such as camerawork, lighting, audio acquisition and production design. Exercises will offer students opportunities to put theory into practice, as well as refine and extend their practical skills. Prerequisites: VM 240.

**VM 450**
**Advanced Sound Design**
**4 credits**
This course provides advanced studies in audio post-production. Emphasis is placed on expanding the student's conceptual framework and refining creative audio post-production skills in surround sound mixing and applications in film, video and new media. Prerequisite: VM 350. (Semester varies)

**VM 452**
**Art of Noise**
**4 credits**
In this class we will explore the concept of the "avant-garde" not as a fading modernist construct,

but as a creative tool in contemporary sound art practice. Through examination and modeling of both familiar and obscure works, students will cultivate novel strains in their own creative voices. Through a sequence of case studies, issues related to process (indeterminacy, defamiliarization, stochastic methods, and phase shift) as well as the social aspects of outsider art, subversion, and provocation will be developed. Prerequisite: VM 250. (Semester varies)

**VM 455**
**Radio Workshop**
**4 credits**
This course is a workshop in which students produce creative commercial, non-commercial and experimental radio projects. Students will investigate radio as a confluence of contemporary art and emerging technology. Prerequisite. VM 250. (Semester varies)

**VM 463**
**Graphic Design for Digital Media**
**4 credits**
This course includes the fundamentals and aesthetic considerations of design composition (text, image, graphics, motion) and production for digital media. Students will conduct studies of and complete exercises in design and layout for the screen; visual communication of ideas and concepts in a non-textual context; screen elements for digital media art, such as buttons, type, color, and virtual environments; file formats; and digital media considerations and information flow/sequencing and design. Prerequisite: VM 260. (Semester varies)

**VM 464**
**Programming for Digital Media**
**4 credits**
This course includes instruction in intermediate to advanced level programming for digital media productions in their respective authoring languages. Prerequisite: VM 260. (Semester varies)

**VM 465**
**Documentary Photography**
**4 credits**
This course creates the foundation for an intense investigation of an issue—cultural, political, ideological, or personal. Technically, it will address developing a deeper competence in negative making and black and white printing, with the emphasis on strongly informative images. Students will learn to use their cameras, lenses and electronic flash with spontaneity and flexibility. Assignments will require the student to discover narrative possibilities while creating strong individual images. The course's technical components will be supplemented by considerations of the history of documentary photography as well as field trips. Prerequisite: VM 365. (Spring semester)

**VM 466**
**Digital Imaging for Photographers**
**4 credits**
This course is a hands-on production class especially for the photography student. It is designed to give a basic introduction to the elements of electronic, digitally realized, and manipulated photography. Students will learn to use computer-related input and output devices for photographic imaging, and to create work that is produced on the page as well as on the screen. The course addresses the need to understand the potential for the computer manipulation of photo-real images in design and illustration as well as the introduction of the computer as a tool within the context of photography classes that use traditional cameras and darkroom. Prerequisite: VM 365. (Semester varies)

**VM 467**
**Digital Imaging: Color**
**4 credits**
The course will explore digital color photography and printing as we develop two semester-long projects; a color inkjet book and large-scale prints. We will discuss color theory from pigment and silver subtractive color to digital additive color space as well as monitor and projectors. Lens based color imaging will be explored as we learn about color and paper profiling scanning, digital cameras and the technology and differences between various input and output equipment. Color balancing and management options for each project will be discussed as forms of subjective expression as well as reference points for learning more about contemporary artists and their practices involving research into art history and materials. There will be slide lectures, gallery exhibitions and studio visits. Reading and assignments will anchor the changes in how and where color photography is shown. Prerequisite: VM 466. (Semester varies)

**VM 476**
**Editing for Advanced Film and Video Projects**
**4 credits**
This course is an advanced-level 16mm film and video post-production workshop. The course is designed to assist in the editing and completion of students' advanced-level projects. Technical procedures as well aesthetic and conceptual issues endemic to post-production of motion picture projects will be examined with an eye to their practical application to students' work on their projects and in the field. Prerequisite: VM 376. (Spring semester)

**VM 490**
**B.F.A. Production Workshop**
**8 credits (4 per semester)**
This workshop will provide the means for all students to produce portfolio work. B.F.A. students are required to take two consecutive semesters of the workshop, four credits per semester. Work may be produced in teams, partnerships or singly, according to the nature of the proposed project. Projects must be proposed in the semester preceding the semester in which the work is to be produced. All students must submit portfolios, transcripts, and project proposals by the designated deadline. Admission is by committee approval. Students may also apply to serve as non-B.F.A. participants, serving as crew members or staff on another student's project. In this case, such non-B.F.A. students may take the course for a single semester and for 4 credits only. Prerequisite: Completion of Introduction to Discipline Courses, completion of one specialization-level production course, and approval by the faculty BFA committee based on a formal application.

**VM 491**
**B.A. Production Workshop**
**4 credits**
This workshop will provide the means for B.A. students in Media Arts to produce portfolio work. Work may be produced in teams, partnerships or singly, according to the nature of the proposed project. Students wishing to produce and/or direct a project must submit a formal project proposal by the designated deadline. Projects must be proposed in the semester preceding the semester in which the work is to be produced. Admission is granted by committee approval of the proposed project. Students seeking to serve as crew members or staff on another student's project must also submit an application for admission to the course instructor by the designated deadline. Prerequisite: Completion of Introduction to Discipline Courses, completion of

one specialization-level production course, and approval by faculty committee based on a formal application.

**VM 492**
**Photo Practicum**
**4 credits**
This course is designed to integrate, enrich, and solidify a student's photographic skills building on past productions. Emphasis will be placed on developing a portfolio representative of a personal vision. Exploration of various formats, including the 4x5 camera. Prerequisite: VM 365.

**VM 497**
**Directed Project**
**2 to 4 credits**
Special learning opportunities designed to allow a student to work closely with a faculty member on a creative project not available through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at the student's expense. No more than eight credits of any combination of directed projects (VM 497), directed studies (VM 498), and Internship (VM 499) may be counted toward the major. Prerequisites: 3.0 GPA and satisfactory completion of appropriate production course(s), to be determined by the faculty member in consultation with the department chair; permission of instructor and department chair.

**VM 498**
**Directed Study**
**2 to 4 credits**
Special learning opportunities designed to allow a student to work closely with a faculty member on a scholarly project not realizable through existing courses. No more than eight credits of any combination of directed projects (VM 497), directed studies (VM 498), and Internship (VM 499) may be counted toward the major. Prerequisites: VM 200 and a 3.0 GPA. The supervising faculty member and the Department Chair must approve proposals prior to the examination period of the preceding semester.

**VM 499**
**Internship**
**4 or 8 credits**
Students work in organizations such as a film and video production company, sound lab, broadcast station, or in educational or corporate media under the direct supervision of an approved, full-time employee and an assigned faculty member. No more than eight credits of any combination of directed projects (VM 497), directed studies (VM 498), and Internship (VM 499) may be counted toward the major. No more than four credits of internship may be counted toward the major. Prerequisite: junior standing, completion of appropriate 200-level production course(s), a grade point average of 2.7 or above, and permission of instructor. A four-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours over a 12-week period. No more than eight credits of Internship and no more than 12 credits of any combination of Internship, Directed Project, and Directed Study may be applied to the total graduation requirements. Students must participate in the Internship Experience Workshop offered through Career Services, prior to the start of the internship, and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, CA area must be enrolled in the Emerson Los Angeles Program.

*{Admission to all 500-level courses, unless otherwise noted, requires the student to have completed at least 16 credit hours in the Visual and Media Arts. Additional prerequisites are listed below for specific courses. Any student who has completed fewer than 80 credits may not take Courses at the 500-level.}*

**VM 500**
**Topics in Visual and Media Arts: Studies**
**4 credits**
Topics will explore various aspects of visual and media arts history, theory and criticism. Course may be repeated for credit if topics vary. Prerequisite: VM 200.

**VM 502**
**History of Experimental/Avant-Garde**
**4 credits**
This course examines the history of the significant intellectual, political, and formal challenges to the dominant Hollywood cinema. Prerequisite: VM 200. (Semester varies)

**VM 503**
**Aesthetics and History of the New Media**
**4 credits**
This course investigates the past 40 years of new media. Topics and fields of study include photography, experimental and video art, installation and interactive projects, Internet projects, implications of working in digital media, theory and practice, connections to other twentieth-century media, and review of the recent criticism in field. Prerequisite: VM 200. (Fall semester)

**VM 506**
**Film and Television Genres**
**4 credits**
This course will explore the practice of genre criticism in film and television through the examination of one or more film and television genres (e.g., the western, science fiction, or domestic melodrama and soap operas). Employing the principles of genre criticism, students will investigate the historical development of a genre in film and television series. Prerequisite: VM 200. (Semester varies)

**VM 507**
**Cheap Thrills: The Politics and Poetics of Low Culture**
**4 credits**
Focusing on film, this course surveys the history of "low culture" in the United States. The unique aesthetics of B movies and exploitation films is examined in light of their intersection with sideshow, burlesque, comic books, and other forms. Theories of culture and formation of taste, issues of censorship, and fandom are explored to uncover the social and political implications of producing and consuming low culture. Prerequisite: VM 200. (Semester varies)

**VM 509**
**Post-Colonial Film**
**4 credits**
This course investigates the historical, socioeconomic, and ideological contexts of film production, distribution, and exhibition of post-colonial films that explore and challenge Hollywood and Western notions of identity, narrative, history, and oral traditions. Cinemas to be considered include those from Africa, the Caribbean, Latin America, the United Kingdom, and the United States. Fulfills the General Education Global Diversity requirement. Prerequisite: VM 200. (Semester varies)

**VM 511**
**Black American Independent Cinema I**
**4 credits**
This course is designed to examine the depiction by and of African Americans in cinema from the inception of the film industry through the 1950s and the transition to television. Special emphasis is given to the historical, cultural, political, social, and economic influences that have shaped and/or determined the cinematic depictions about and by African Americans, beginning with the reconstruction era and continuing chronologically through the Harlem Renaissance, "race films," Hollywood productions of the 1940s, and

concluding with the pre-civil rights era "problem films," the decline of Hollywood in general and African-American involvement in particular. Students will emerge from the class with a richly contextualized understanding of African Americans by independents and Hollywood. Fulfills the General Education U.S. Diversity requirement. Prerequisite: VM 200. (Semester varies)

**VM 512**
**Black American Independent Cinema II**
**4 credits**
This course begins with the resurgence of Hollywood cinema, beginning with "blaxploitation" films of the 1970s, the concomitant impact of racial turbulence, and the emergence of a new African-American independent filmmaking tradition. Landmark films and filmmakers whose work explores and challenges Hollywood and western notions of identity, narrative, history, and oral traditions will be presented, including works by women, the "L.A. Rebellion" filmmakers, and contemporary Hollywood productions about and/or by African-Americans. Fulfills the General Education U.S. Diversity requirement. Prerequisite: VM 200. (Semester varies)

**VM 513**
**Children's Media**
**4 credits**
This course investigates the content and production approaches of major children's media programming in the context of child development theories. Students will study theory and conduct research on media's impact on children's behavior, including impacts of television, music, and computers. Prerequisite: VM 200. (Semester varies)

**VM 514**
**Public Broadcasting and Educational Telecommunications**
**4 credits**
This course provides an investigation of the history, organization, structure, funding, programming, audience, and operations of public television and radio. Corporation for Public Broadcasting, PBS, and NPR/APR networks, regional associations, and individual stations will be studied, including field visits to stations and program sources. Instructional television systems, such as ITFS, will also be investigated. Prerequisite: VM 101 or permission of instructor. (Semester varies)

**VM 515**
**Communication Law and National Policy**
**4 credits**
An analysis of law and policy that affect all forms of communication, including newspapers, radio, television, cable, film, visual arts, and cyberspace, with an emphasis on statute law, case law and regulatory law. Topics include first amendment freedoms, prior restraint, libel and slander, indecency and obscenity, copyright, fair trial/free press issues, confidential sources, and advertising. Students will conduct mock trials and prepare legal and regulatory documents on key issues. Prerequisite: VM 101 or permission of instructor. (Semester varies)

**VM 516**
**Telecommunications Control and Regulation**
**4 credits**
This course provides a study of the influences of government, industry, sponsors, consumers and pressure groups on radio, television, cable, cyberspace, and other telecommunication systems. Emphasis will be on FCC rule-making and Congressional law-making Prerequisite: VM 101 or permission of instructor. (Semester varies)

**VM 518**
**Hate.com**
**4 credits**
Using the internet as a base, students examine how extremist groups use the media to foment hate and violence against designated racial, religious and ethnic groups, and other non-white, non-Aryan targets, and how they are recruiting for a racial holy war. Neo-Nazis, skinheads, Christian identity, Klu Klux Klan, holocaust deniers, armed militias and similar organizations are included among the extremists. A study of organizations and methods used to counter the hate groups, plus student programming of the class's "counterhate.com" web site, concludes the course. Prerequisite: VM 200. (Semester varies)

**VM 519**
**Communication Ethics and Cultural Diversity**
**4 credits**
Ethical issues, including racial and ethnic prejudice, discrimination and stereotyping, are inspected both from a philosophical and case study approach. Topics such as privacy, piracy, censorship, ethnocentricity, pornography, racism, confidentiality, fairness, and hate speech are investigated in a variety of communication media—computer technology, photography, video, speech, audio, film, and print—both in international and U.S. domains. Prerequisite: VM 200 or permission of instructor. Fulfills the General Education U.S. Diversity requirement. (Semester varies)

**VM 520**
**Topics in Visual and Media Arts: Practice**
**4 credits**
Topics will explore various aspects of visual and media arts practice. Course may be repeated for credit if topics vary. Prerequisite: varies with course topic. (Semester varies)

**VM 545**
**Producing for Television and Non-Broadcast Media**
**4 credits**
Through lecture and hands-on projects, students learn the organizational and creative skills of producing in the studio and in the field. Topics include program development, pitching, budgeting, hiring, scheduling, and coordinating the production and program evaluation. Prerequisite: VM 240 and VM 241.

**VM 552**
**Advanced Studio Recording**
**4 credits**
An exploration of the theoretical and technical applications of multieffects signal processing, advanced multi-track mixing and MIDI sequencing. The student will apply the semester's evolving topics to the production and development of one major creative project integrating musical and sound art composition elements of differing styles, lengths and levels of complexity. Prerequisite: VM 352. (Semester varies)

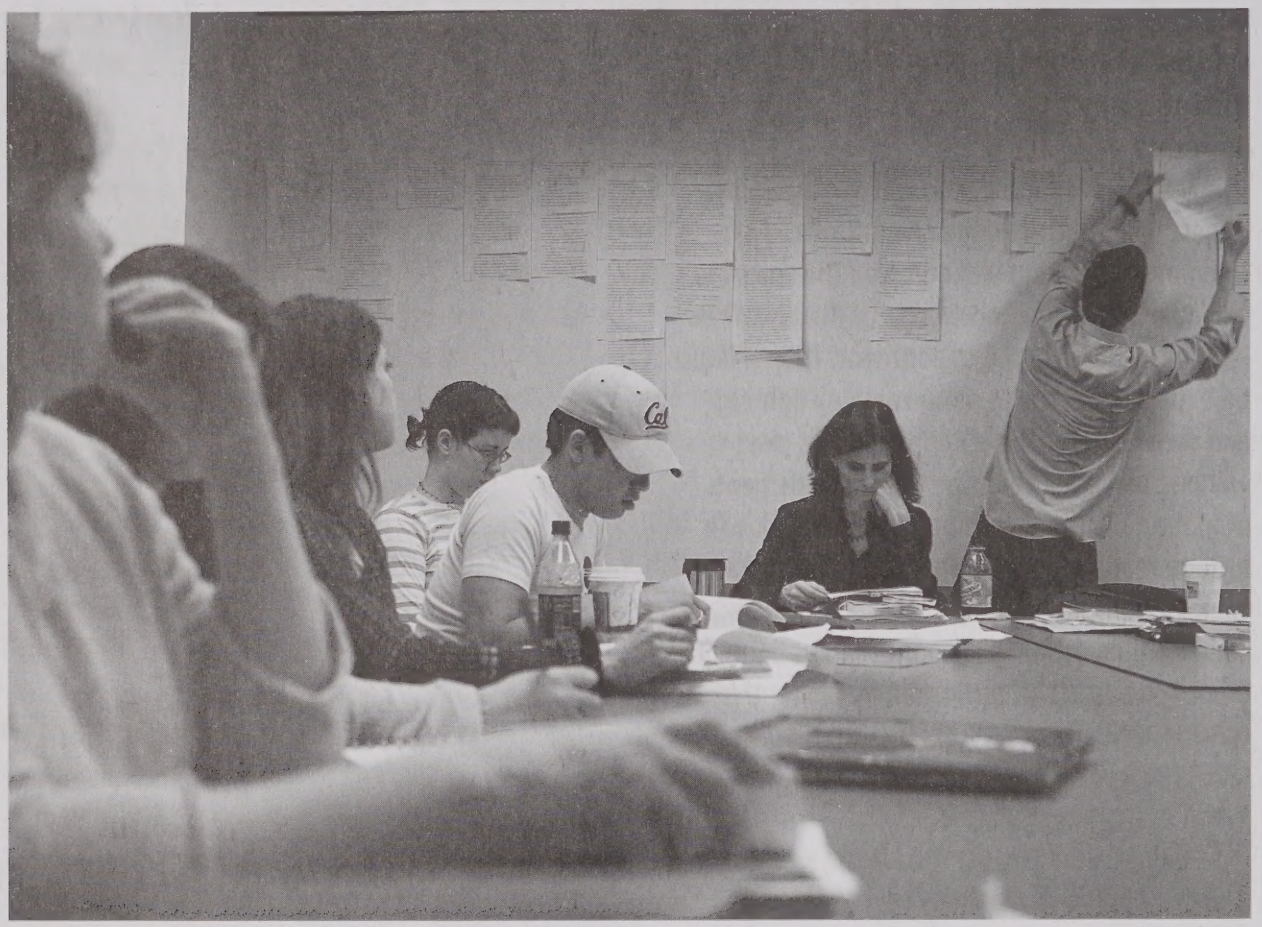
**VM 555**
**Recording Industry as a Business**
**4 credits**
Students will explore the ways sound entertainment and information products are developed, produced, and marketed. In-depth examination of market analysis principles and legal requirements and structure, including licensing agreements, contracts, and copyright, will take place along with the examination of revenue issues such as royalties, record sales, product endorsements, and cost-centered issues such as promotion, advertising, and touring. Prerequisite: VM 101 and VM 120. (Fall semester)

**VM 578**
**Advanced Cinematography and Videography**
**4 credits**

This course is an advanced level exploration of aesthetics, technology and craft of cinematography and videography. The students will gain a working knowledge of the advanced level of cameras in the department. They will also be expected to design more complex lighting and shot designs. The emphasis in this class will be aesthetic use of the technical elements of motion picture acquisition. Coursework will include reading assignments, preparation for examinations, and production exercises. The course will include significant collaboration with other courses in the curriculum including the Advanced Media Arts Workshop. Prerequisite: VM 378 (Semester varies)

# School of the Arts

## Department of Writing, Literature and Publishing



*Professors Gonzalez, Henry, Painter, Schwartz, Skoyles and Tobin (Chair) and Trimbur; Associate Professors Aaron, Diercks, Donoghue, Emblidge, Fast, Knott, Koundoura, Reiken, Seglin, Treadway, Walters and Whynott; Assistant Professors Chang, Kamada, Marshall and Yoshikawa; Distinguished Writers-in-Residence Flook, Livesey and Mazur; Publisher/Editor-in-Residence Weaver; Publisher-in-Residence Lombardo; Writers-in-Residence Brooks, Casson, Haines, Hoffman, Orem and Papernick; Lecturers Beuttler, Martin, Parfitt and Strauss.*

## Mission

The Department of Writing, Literature and Publishing serves Emerson College and the School of the Arts by providing students with writing skills, an appreciation of literature, language study in Spanish and French and knowledge of the publishing industry and the literary marketplace.

The department's goals are intrinsic to the College's mission of preparing students for leadership roles in communication in a global environment. The department trains students to write well and fosters in them a deep critical appreciation for literature of all genres, ages and perspectives. The language program not only offers language study, its focus on world cultures helps ensure a global and multicultural perspective across all of the school's programs. An understanding of the publishing industry prepares students for careers in that field as well as providing background knowledge essential for practicing writers.

The Department of Writing, Literature and Publishing is responsible for ensuring that all Emerson students master expository and analytical writing skills which are vital to their academic and human growth. Its faculty trains students in basic writing courses to write well

and to read and think critically. The department serves as a resource and a link among the Schools, as writing cuts across the boundaries of all disciplines.

It assures that students interested in a particular genre of creative writing are provided with the opportunity to explore that interest by studying with experts in the genre. It produces students who can write in several genres, who are at home in the literature of their own culture as well as the literature in others, who have a knowledge of the literary marketplace and who appreciate literature in all of its forms.

The faculty of the Department of Writing, Literature and Publishing is committed to the following goals:

- To develop student competency in writing skills.
- To provide all students in the College with instruction in literature in its major forms of poetry, drama, fiction and non-fiction; to teach critical appreciation through reading and writing; and to provide critical and historical perspectives on a variety of works from different cultures and ages.
- To explore the values and possibilities of literature, to enhance the critical skills of students preparing for further study in all fields, and to help student writers develop their creativity.
- To provide students with the skills to unlock the benefits of the emerging technologies and to understand their impact on the arts.
- To develop students' understanding of diverse cultures and the arts deriving from those cultures.
- To ensure that students know their fields in both theory and practice.
- To prepare students for graduate study in literature and writing.
- To encourage students to explore particular interests through the study of linkages across disciplines.
- To give students instruction that enables them to communicate effectively in Spanish and French. This skill will enhance career opportunities in the various fields of communication and bring personal satisfaction through increased access to other cultures and perspectives.

## Programs

The department's curriculum includes course work in writing, literature, language and publishing. Writing courses expose students to a variety of forms, including fiction, poetry, nonfiction, screenwriting, magazine writing and aspects of publishing. Literature courses include a broad range of British, American and world literatures, including such topics as African American literature, Hispanic and Caribbean literatures, and American and International women writers. Language courses include studies in French and Spanish. Courses in publishing prepare students for careers in the world of commercial publishing, and include offerings in magazine design and production, desktop publishing, copyediting, literary editing and book production and design. Faculty in this area includes executives and editors from such organizations as Houghton-Mifflin, Bedford Books, Addison-Wesley, *The Atlantic Monthly*, *Field and Stream,* and *Boston Magazine*. Internships in a thriving Boston publishing community provide valuable learning experiences in the field.

The programs of the Department of Writing, Literature and Publishing are designed to prepare students for a wide range of professional careers and for personal creative development and fulfillment; they also have pre-professional value for those intending to pursue graduate education. Undergraduate students may pursue the BA or the BFA degrees with a major in WLP. Graduate students may pursue the M.F.A. degree in Creative Writing or the M.A. degree in Writing and Publishing.

Students majoring in fields outside of the department may choose to minor in writing, in literature, in language or in publishing. They also may pursue a double major or design an independent major involving writing, literature, language or publishing as one of their major subject areas.

## Bachelor of Arts in Writing, Literature and Publishing

Students pursuing a Bachelor of Arts degree in writing, literature and publishing must complete 40 credit hours as described. Students must take one 4-credit writing course at the 200-level, and two of the following courses: LI 201 Literary Foundations; LI 202 American Literature; and LI 203 British Literature. In addition students must complete a total of 28 credit hours numbered 300 and above, in a combination of LI (literature) and WP (writing or publishing) courses. The 28 credits must include 12 credits in one area (LI or WP) and 16 credits in the other (LI or WP). No more then 4 credits of internship may be used toward the 40 credits required for the BA degree.

## Bachelor of Fine Arts in Writing, Literature and Publishing

Students admitted to the Bachelor of Fine Arts program must complete 56 credits in departmental offerings for the degree. Students enrolled in this program must take 8 credits from the following courses: LI 201 Literary Foundations; LI 202 American Literature; and LI 203 British Literature. In addition, students must complete at least 8 credits in writing courses at the 200-level, 8 credits in creative or magazine writing courses numbered 300 or above, 4 credits in creative or magazine writing numbered 400 or above, and 12 credits in literature courses numbered 300 or above. Additionally, each student should choose electives that add an extra dimension to the student's development as a writer (12 credits of Writing, Literature, Language or Publishing courses numbered 200 or above), and complete a 4-credit Senior Creative Thesis (WP 490) to demonstrate accomplishment in the craft of writing.

In addition to their workshops at the 200, 300 and 400 level, BFA students interested in concentrating their major in a specific genre should take a substantial number of literature and writing courses in that genre. Therefore, it is strongly advised that fiction students take LI 308 The Art of Fiction, as well as a choice of LI fiction-based courses selected from, but not limited to, those listed under the fiction minor. Nonfiction students should take LI 303 The Art of Nonfiction, as well as a choice of LI nonfiction-based courses such as those offered under LI 487 Topics in Nonfiction. Poetry students should take LI 307 The Art of Poetry, as well as a choice of poetry-based courses, particularly those listed under the Poetry Minor.

## Minor Programs

All minors require 4 courses (16 credits) of related course work, of which two must be taken at Emerson College. Where applicable, students may apply four credits from the General Education requirements toward a minor.

### Writing Minor

At least 16 credit hours in a sequence of related writing courses approved by the department. This sequence must include four courses from the following:

| | |
|---|---|
| WP 211, 212, 216, 217 | Introduction to Creative Writing |
| WP 311, 312, 313, 314, 315, 316 | Advanced Creative Writing |

| | |
|---|---|
| WP 405 | Seminar Workshop in Poetry |
| WP 407 | Seminar in Fiction Writing |
| WP 415 | Seminar in Non-Fiction |
| WP 416 | Topics in Writing |
| WP 440 | Seminar Workshop in Scriptwriting |

**Publishing Minor**

At least 16 credit hours in a sequence of publishing courses that must include four courses from the following:

| | |
|---|---|
| WP 207 | Introduction to Magazine Writing |
| WP 302 | Copyediting |
| WP 307 | Advanced Magazine Writing |
| WP 380 | Magazine Publishing Overview |
| WP 383 | Book Publishing Overview |
| WP 395 | Desktop Publishing |
| WP 482 | Magazine Design and Production |
| WP 491 | Topics in Publishing |

**Literature Minor**

At least 16 credits in literature courses. No more than one course (4 credits) may be at the 200 level. The remaining 12 credits must be in courses numbered 300 or above. These courses should have a planned coherence; they may focus, for example, on a genre, a tradition or a period.

**Poetry Minor**

At least 16 credits, including both literature and writing courses, devoted to poetry. The literature courses must be numbered 300 or above and selected from one of the following:

| | |
|---|---|
| LI 305 | Modern Poetry and After |
| LI 307 | The Art of Poetry |
| LI 401 | Topics in Poetry |
| LI 413 | The Forms of Poetry: Theory and Practice |

The student may also substitute topics courses such as LI 421 when they explicitly focus on poetry. The writing courses must be numbered 200 or above, selected from the following:

| | |
|---|---|
| WP 212 | Introduction to Creative Writing (Poetry) |
| WP 312 | Advanced Creative Writing (Poetry) |
| WP 405 | Seminar Workshop in Poetry |

**Fiction Minor**

At least 16 credits, including both literature and writing courses, devoted to fiction. The literature courses must be numbered 300 or above; the writing courses must be numbered 200 or above. Selections may be made from, but are not limited to, the following:

| | |
|---|---|
| LI 308 | The Art of Fiction |
| LI 313 | Novel into Film |
| LI 323 | The American Short Story |
| LI 393 | American Novel I |
| WP 211 | Introduction to Creative Writing (Fiction) |
| WP 311 | Advanced Creative Writing (Fiction) |
| WP 407 | Seminar Workshop in Fiction |

## Writing, Literature and Publishing Class Enrollment Policy

Any student enrolled in a course in the Writing, Literature and Publishing Department who does not attend class during the first four class hours-and who has not made prior arrangements with the instructor-may be dropped from the class, and that place may be taken by another student. This action can take place, at the instructor's discretion, regardless of any prior registration of the student for the course in question. Students dropped from a class for this reason will be re-admitted only with the approval of the course instructor.

## Writing, Literature and Publishing Workshop Policy

An undergraduate may take no more than two writing workshops in one semester, and they must be in different genres.

## World Language Courses: French and Spanish

The current General Education World Language Requirement is two semesters at the elementary level. Courses in American Sign Language also fulfill the language requirement

### Elementary Language Courses: French and Spanish

These courses provide the students with the basic structures needed for communication in the target language. They are designed to be interactive, creating the kind of everyday situations which call for the use of a variety of skills. Grammar is presented through example and the emphasis is on both spoken and written practice. Students are engaged in class drills, choral work and intensive small group discussions.

**LF 101**
**Elementary French I**
**4 credits**
This course stresses mastery of the essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is "living" and they discover by the third week of the semester that they can already communicate in French. Class time is devoted to interactive practice. Conversational skills, pronunciation and understanding are verified through regular oral exams. (Fall semester)

**LF 102**
**Elementary French II**
**4 credits**
A continuation of LF 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. (Spring semester)

**LS 101**
**Elementary Spanish I**
**4 credits**
This class stresses mastery of the essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is "living" and they discover by the third week of the semester that they can already communicate in Spanish. Class time is devoted to interactive practice. Conversational skills, pronunciation and understanding are verified through regular oral exams. (Fall semester)

**LS 102**
**Elementary Spanish II**
**4 credits**
A continuation of LS 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. (Spring semester)

### Intermediate Language Courses: French and Spanish

These courses stress equally the four basic language skills. Structural drills as well as in-class discussion on topics relating to the communications field (films, newspapers, publicity, etc.) and regular lab work are used to improve oral proficiency. However, while introductory courses emphasize listening and speaking, a more global approach to language learning becomes necessary here. Reading and writing on different topics constitutes a large portion of the work. Students continue their practice of the target language through choral work and conversation, individual presentations, sketches and improvisations.

**LF 201**
**Intermediate French I**
**4 credits**
A thorough review of elementary language skills is provided in the initial weeks of this class. Afterward, students are introduced to the more subtle, idiomatic use of French. Selected readings in literature and culture as well as films and/or videos make for active in-class discussion. (Fall semester as needed)

**LF 202**
**Intermediate French II**
**4 credits**
A continuation of LF 201, students practice advanced grammatical structures. At the same time, they subscribe to an actual foreign language newspaper, they are assigned listening exercises from pre-recorded radio emissions, they watch and review films, and they analyze written and broadcast publicity. (Spring semester as needed)

**LS 201**
**Intermediate Spanish I**
**4 credits**
A thorough review of elementary language skills is provided in the initial weeks of this class. Afterward, students are introduced to the more subtle, idiomatic use of Spanish. Selected readings in literature and culture as well as films and/or videos make for active in-class discussion. (Fall semester as needed)

**LS 202**
**Intermediate Spanish II**
**4 credits**
A continuation of LS 201, students practice advanced grammatical structures. At the same time, they subscribe to an actual foreign language newspaper, they are assigned listening exercises from pre-recorded radio emissions, they watch and review films, and they analyze written and broadcast publicity. (Spring semester as needed).

## Literature Courses

**LI 201**
**Literary Foundations**
**4 credits**
A survey of some foundational works of Western literature in poetry, nonfiction, fiction and drama, designed to familiarize students with literary history as well as the history of our notions of the afterlife, love, duty, virtue and vice. Authors studied may include Homer, Sophocles, Plato, Virgil, Ovid, Dante, Boccaccio, the Beowulf poet, and Chaucer. Prerequisite: WP 121 or HS 101. Fulfills the Literary Perspective of the General Education requirements.

**LI 202**
**American Literature**
**4 credits**
An introduction to representative works of American literature in several genres from the colonial period to the modern by writers such as Bradstreet, Franklin, Hawthorne, Thoreau, Douglass, Melville, Dickinson, Whitman, Chopin, Twain, Crane, Hurston, Faulkner, Williams, and Moore. Prerequisite: WP 121 or HS 101. Fulfills the Literary Perspective of the General Education requirements.

**LI 203**
**British Literature**
**4 credits**
An historical overview and introduction to several genres of British Literature from the Renaissance to the 20th Century, focusing on writers such as More, Spenser, Milton, Defoe, Bronte, Eliot, Joyce, and Beckett. Prerequisite: WP 121 or HS 101. Fulfills the Literary Perspective of the General Education requirements.

**LI 204**
**Topics in Literature**
**4 credits**
All courses taught under this heading include the study of literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). These courses focus on specific themes or topics, which might include, for example, literature of the city, artists in literature or coming of age. Fulfills the Literary Perspective of the General Education requirements. May be repeated for credit if topics differ.

**LI 208**
**U.S. Multicultural Literatures**
**4 credits**
This course is an introduction to some of the poetry, fiction and other genres produced in the multicultural U.S.A. Focusing on four major American literatures we will examine the ways that writers from disparate communities have used various literary forms to articulate resistance, community and citizenship. We will situate these literary texts in their historical contexts in order to better understand the writing strategies of each author. We will broaden our understanding of literature to include essays, journalism, and films, so that we can learn how diverse cultural texts work to represent America. Fulfills the Literary Perspective of the General Education requirements and the U.S. Diversity requirement.

**LI 209**
**Topics in U.S. Multicultural Literature**
**4 credits**
All courses taught under this heading include the study of literature in at least three genres (selected from poetry, fiction and nonfiction). All courses focus on literature produced by historically oppressed peoples in the U.S. These courses focus on specific themes or topics, which might include, for example, slavery and freedom, American Indian multi-genre life-stories, or border identities. Fulfills the Literary Perspective of the General Education requirements and the U.S. Diversity requirement.

**LI 210**
**American Women Writers**
**4 credits**
Fiction, poetry, and other genres by 19th- and 20th-century American women such as Harriet Jacobs, Emily Dickinson, Kate Chopin, Maxine Hong Kingston, Eudora Welty, Adrienne Rich, and Toni Morrison. Fulfills the Literary Perspective of the General Education requirements and the U.S. Diversity requirement.

**LI 211**
**Topics in Global Literature**
**4 credits**
All courses taught under this heading include the study of literature in at least three genres (selected from poetry, fiction and nonfiction). All courses focus on literature produced outside the U.S. in locations affected by imperial expansion. These courses focus on specific themes or topics, which might include, for example, Literatures of the Asian Diaspora, Latin American Literature and Cinema, or Literature of Europe's Borders. Fulfills the Literary Perspective of the General Education requirements and the Global Diversity requirement.

**Prerequisites for Upper-level LI Courses**
For 300-level LI courses: at least one LI course numbered below 300. For WLP majors this must include at least one of the following: LI 201, LI 202, LI 203.

For 400-level LI courses: for all students, Junior or Senior standing and completion of at least one LI course numbered below 300, and at least one 300-level LI course. WLP majors must also have completed two of the following: LI 201, LI 202, LI 203.

**LI 303**
**The Art of Nonfiction**
**4 credits**
Students study the scope of literary nonfiction, reading a broad range of nonfiction works, present and past, paying particular attention to the craft within the non-fiction work but identifying relationships and similarities that literary non-fiction has with the novel and short story. The class will read from such diverse forms as historical narrative, adventure travel and survival, memoir and the creative non-fiction essay, the true crime nonfiction novel, and other forms of fact writing artfully constructed.

**LI 305**
**Modern Poetry and After**
**4 credits**
Students study modern and postmodern traditions of poetry by exploring the works of such 20th-century poets as T.S. Eliot, Wallace Stevens, W.H. Auden, Marianne Moore, Robert Lowell, Elizabeth Bishop, Sylvia Plath, Philip Larkin, Adrienne Rich, John Ashbery and, in translation, Pablo Neruda, R.M. Rilke, Zbigniew Herbert, Shiraishi Kazuk, and Marina Tsvetaeva. (Fall semester)

**LI 306**
**Literatures of Continental Europe**
**4 credits**
A survey of masterpieces of European literature from the Middle Ages to the dawning of the 20th Century. This course may include such areas as the medieval romance and the epic, the Renaissance humanism of Rabelais and Montaigne, the Spanish Golden Age, Cervantes and Calderon de Barca and Sor Juana Innes de la Cruz, 17th Century classicism in Racine, Moliere and Madame de Lafayette, Enlightenment literature, romanticism, realism and symbolism in the continental poetry and fiction of the 19 Century, the dramas of Chekov and Strindberg, la belle époque and the early existentialism of Unamuno. (Semester varies)

**LI 307**
**The Art of Poetry**
**4 credits**
Through reading and discussing a variety of poems from different historical periods, students will learn about the technical aspects of poetry (such as meter, rhyme, and structure) and how poets use these techniques to create meanings and effects. It therefore aims to give students a critical vocabulary for reading and practicing poetry. This is a course for people who want to increase their understanding of, pleasure in, and ability to discuss and write about poetry by learning the essentials of the poet's art. (Semester varies)

**LI 308**
**The Art of Fiction**
**4 credits**
Students read a broad range of fiction works in the genres of both short story and the novel by American and international authors. The course will teach students to look at fiction from the perspective of the writer's craft, and will emphasize such elements as structure, narrative, characterization, dialogue, and the differences between shorter and longer forms. Students will come away with an appreciation of the fiction writer's craft and an enhanced sense of the drama inherent in good written storytelling.

**LI 313**
**Novel into Film**
**4 credits**
A study of the adaptation of novels into films, with the aim of understanding the narrative conventions that govern each medium. Texts

include the works of such writers as Kesey, Burgess, Kundera, Walker, Nabokov and Puig; films include the work of directors such as Kubrick, Forman, Spielberg, and Babenco. (Fall semester)

**LI 323**
**The American Short Story**
**4 credits**
A course designed to acquaint students with the changing thematic and stylistic concerns of the American short story (including works by Sherwood Anderson, Ernest Hemingway, Eudora Welty, Richard Yates, Flannery O'Connor, and others) and to develop critical writing and reading skills. (Semester varies)

**LI 339**
**British Novel I**
**4 credits**
A social and cultural analysis of the "rise" of the novel in England with representative works from the Restoration (1660) through the end of the nineteenth century. May include authors such as Aphra Behn, Defoe, Sterne, Richardson, Austen, Bronte, Shelley, Dickens, Eliot, Hardy, and/or others. (Fall semester)

**LI 340**
**British Novel II**
**4 credits**
A study of some representative works of twentieth century British fiction. May cover Modernist authors from the first half of the century such as Forster, Joyce, Madox Ford, Lawrence, Woolf, Waugh, O'Brien, Durrell, Greene, Beckett, Lessing, Murdoch, Golding, Fowles, and others; as well as more contemporary writers from England, Scotland, Wales and Ireland such as Welsh, MacEwan, Barnes, Amis, Crace, Kelman, Carter or others, depending on the instructor. (Spring semester)

**LI 361**
**Native American Literature**
**4 credits**
A study of works in several genres, including consideration of how traditional myth, story and ritual contribute to contemporary fiction and poetry, and how the literature reflects and responds to historical and contemporary conditions. Readings include works by such authors as Leslie Marmon Silko, N. Scott Momaday, Simon J. Ortiz, Joy Harjo, and Louise Erdrich. Fulfills the General Education U.S. Multiculturalism requirement. (Spring semester).

**LI 371**
**Shakespearean Tragedy**
**4 credits**
A careful examination of selected tragedies from *Romeo and Juliet* to *Antony and Cleopatra*, emphasizing the development of tragic form. A writing intensive course requiring two short papers and one long research paper. (Fall semester)

**LI 372**
**Shakespearean Comedy**
**4 credits**
A detailed study of selected comedies from *A Midsummer Night's Dream* to *The Winter's Tale,* emphasizing Shakespeare's development of comic form. A writing intensive course requiring two short papers and one long research paper. (Spring semester)

**LI 381**
**Global Literatures**
**4 credits**
A survey of contemporary world literature written in English by writers from such places as India, Africa, the Caribbean, Australia, Canada, New Zealand, Pakistan, Sri Lanka. Fulfills the General Education Global Diversity requirement. (Fall semester)

**LI 382**
**African-American Literature**
**4 credits**
A survey of African-American literature from Olaudah Equiano through Toni Morrison. This course will study African-American literature as part of the field of diaspora studies. Readings will encompass prose, poetry and drama, as we examine the connections between African-American and Caribbean-American literatures, conceived as literatures of the African diaspora. Fulfills the General Education U.S. Diversity requirement. (Fall semester)

**LI 385**
**American Drama**
**4 credits**
The development of American drama in the 20th-century from O'Neill, Williams and Miller to such contemporary writers as Shepard, Mamet, Rabe, and Henley. (Semester varies)

**LI 393**
**American Novel I**
**4 credits**
A study of representative American novels written before the 20th-century, including works by such authors as Cooper, Hawthorne, Melville, Stowe, Twain, Chopin, Wharton, and James. (Fall semester)

**LI 394**
**American Novel II**
**4 credits**
A study of some representative works of twentieth century American fiction. May cover authors from the first half of the century such as Anderson, Cather, Faulkner, James, Hemingway, Dreiser, Wright, Ellison, Bellows and/or others; as well as more contemporary writers such as Roth, Coover, Nabokov, Morrison, Delillo, Burroughs, Momaday, Silko or others, depending on the instructor. (Spring semester)

**LI 396**
**International Women Writers**
**4 credits**
An exploration of the work of some contemporary international women writers, in its social and political context. Readings include works by such writers as Nadine Gordimer, Jamaica Kincaid, Michelle Cliff, Mawal El Saadawi, Bessie Head, Luisa Valenzuela and others. Fulfills the General Education Global Diversity requirement. (Spring semester)

**LI 411**
**Topics in European Literature**
**4 credits**
This course number will designate special offerings in European Literature that take advantage of the special interests and expertise of faculty, for example the Romantic Age, Russian Short Fiction, Absurd and Avant-Garde Theater, and the Nineteenth-Century European Novel. May be repeated for credit if topics differ. (Semester varies)

**LI 401**
**Topics in Poetry**
**4 credits**
A class of special offerings in which students study prominent and emerging poets and schools of poetry with an emphasis on exploring the intersection between individual technique and aesthetic traditions, from the formal to the avant-garde to culturally and politically conscious expressions of the art. The class will be principally concerned with poets writing in the English language, though important figures from other language traditions may be read in translation. (Semester varies)

**LI 413**
**The Forms of Poetry: Theory and Practice**
**4 credits**
Students will study the forms of poetry as used by historical and contemporary poets, and then write original poems in those forms (such as sonnet, villanelle, haiku, sestina, renga, syllabic), and genre forms (such as Surrealist poem, Expressionist poem, Anti-poem, Open Field poem, Language poem). (Spring semester)

**LI 421**
**Topics in American Literature**
**4 credits**
This course number designates special offerings that may concentrate on the study of particular authors, genres, or themes, or on topics related to the special interests and expertise of the faculty. May be repeated for credit if topics differ. (Semester varies)

**LI 423**
**Topics in Global Literature**
**4 credits**
This course number will designate special offerings in Global Literature that take advantage of the special interests and expertise of faculty, for example South Asian Fiction, Latin American Short Fiction, Cuban Cinema and Literature, Magical Realism and Hispanic Caribbean. Fulfills the General Education Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

**LI 436**
**Cultural Criticism**
**4 credits**
A survey of the dominant theoretical approaches to the study of culture. The course traces the main arguments found in them and helps students develop a sense of what it means to be a producer and a consumer of culture today. (Fall semester)

**LI 481**
**Topics in African-American Literature**
**4 credits**
Studies in the traditions of African-American literature, such as the Harlem Renaissance, Depression poets and novelists, or neo-slave narratives. Possible courses may focus on Literature of the City (Wright, Petry, Baraka, Himes, Naylor, Deavere Smith and others), Political Plays of the Sixties, The Blues as Poetry, Spirituals and Jazz as Literature. Fulfills the General Education U.S. Diversity requirement. May be repeated for credit if topics differ. (Spring semester)

**LI 482**
**Topics in Fiction**
**4 credits**
Special offerings in the novel, novella, and other modes of short fiction from various periods. (Semester varies)

**LI 487**
**Topics in Nonfiction**
**4 credits**
Special offerings in autobiography, biography, travel writing, nature writing and other belletristic work from various periods. (Semester varies)

**LI 498**
**Directed Study**
**2 or 4 credits**
Students are provided an opportunity to conduct research and to write in an area not covered in the regular curriculum. Prerequisites: Senior standing, completion of a course offered on the subject or equivalent. Directed Studies or Projects may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding

semester. A student may not count more than 12 credits of any combination of directed study, directed project and internship courses toward the total graduation requirements. 3.0 GPA required.

## Writing and Publishing Courses

Writing courses that satisfy the General Education Writing requirements are listed in the General Education section of this Catalogue.
*Prerequisite for all WP 200-level courses: completion of WP 101 or HS 101.*

**WP 101**
**Expository Writing**
**4 credits**
A course introducing students to the process, purposes, and strategies of persuasive and explanatory writing. Students read and discuss works by both professional and student writers and explore techniques of argument and persuasion in writing a series of 5-6 essays. The course stresses revision, relies on frequent workshops of student writing, and aims finally to sharpen the student's ability to use evidence in a reasonable, convincing way.

**WP 121**
**Research Writing**
**4 credits**
A group of writing seminars designed to build on knowledge and skills acquired in WP 101. Each seminar focuses on a central subject such as Myths of the Hero, Images of Good and Evil, Travel and Exploration, and The Individual and Society. Readings include works of fiction and analysis from a variety of theoretical perspectives (psychology, sociology, literature and cultural criticism). Writing assignments help students extend their writing skills to such intellectually challenging tasks as analyzing texts, evaluating theories, and using concepts to explore problems. Each student will write approximately 40 pages of prose, including short essays, revisions and an extended essay investigating a problem in the student's major field of interest.) Prerequisite: WP 101.

**WP 207**
**Introduction to Magazine Writing**
**4 credits**
An introduction to writing for commercial markets. Students will develop, research and write nonfiction articles and learn where to market them. This course may be repeated once for credit.

**WP 211-216**
**Introduction to Creative Writing**
**4 credits**
These courses focus on the basic vocabulary, techniques, and traditions in the chosen genre. All courses will include the discussion of published work. Students will practice their writing craft through exercises and other assignments, many of which will be shared with the class in an introductory workshop setting. These courses may be repeated once for credit.

- WP 211 Introduction to Creative Writing: Fiction
- WP 212 Introduction to Creative Writing: Poetry
- WP 216 Introduction to Creative Writing: Nonfiction

**WP 302**
**Copyediting**
**4 credits**
A practical course that covers the process of editing and preparing manuscripts for publication. Together with hands-on assignments, the course considers the relation of editor to author, the nature of copyediting in various publishing environments, and other topics. (Fall semester)

**WP 307**
**Advanced Magazine Writing**
**4 credits**
A course designed to give students the opportunity to research and write a magazine feature or article. The techniques used are designed to help improve both writing and critical thinking. Students will learn terms, concepts, and techniques that should help improve their writing. Prerequisite: completion of WP 207. This course may be repeated once for credit.

**WP 310**
**Publication Practicum**
**1 non-tuition credit**
The student works on one of Emerson's literary publications. May be repeated four terms for credit.

**WP 311-316**
**Advanced Creative Writing**
**4 credits**
Original essays, poems, plays, and short stories are written and presented in class for criticism and discussion. Students will also read and discuss published work in the genre. Prerequisite: See below. These courses may be repeated once for credit.

- WP 311 Advanced Creative Writing: Fiction (prerequisite: WP211)
- WP 312 Advanced Creative Writing: Poetry (prerequisite: WP 212)
- WP 313 Advanced Creative Writing: Drama (prerequisite: WP 211)
- WP 314 Advanced Creative Writing: Children's (prerequisite: WP 211)
- WP 315 Advanced Creative Writing: Comedy (prerequisite: WP211)
- WP 316 Advanced Creative Writing: Nonfiction (prerequisite: WP 216)

**WP 380**
**Magazine Publishing Overview**
**4 credits**
A course designed to give students an understanding of the magazine field from the perspective of writers and editors. The course will look at the similarities and differences between general interest magazines and more focused magazines, and how magazines compete with each other and with other media for audiences and revenues. Topics such as how magazines carve out niches and the relationship between the business and editorial departments will be discussed. Editorial operations of magazines, focusing on such topics as editorial mix and magazine geography will be examined. The course will also look at the history of the magazine industry. Junior or senior standing required.

**WP 383**
**Book Publishing Overview**
**4 credits**
The course examines the acquisition and editing of the manuscript, its progress into design and production, and the final strategies of promotion and distribution of a finished book. Prerequisite: Junior or senior standing.

**WP 395**
**Introduction to Desktop Publishing**
**4 credits**
Introduction to graphic design software for publishing and the basics of design and illustration. This course covers QuarkXpress, the publishing software used by a majority of professionals in the industry. Through assigned exercises and a final project, students learn the ins and outs of the software. In addition, the course reviews related design, illustration, and image-editing software; image sourcing and acquisition, including scanning; and the predecessors to computer-based graphic design, typography, and production. This course assumes the student has basic Macintosh skills.

**WP 405**
**Seminar Workshop in Poetry**
**4 credits**
For students already seriously engaged in writing poetry. In-class discussion of original poems. As the course pays special attention to getting published, students are encouraged to send their work out to magazines. This course may be repeated once with the instructor's permission. Prerequisite: junior or senior standing and completion of a 300-level writing course in poetry. (Fall semester)

**WP 407**
**Seminar Workshop in Fiction Writing**
**4 credits**
Extensive fiction writing, short stories and/or novels coupled with in-class reading for criticism and suggestions. This course may be repeated once with the instructor's permission. Prerequisite: junior or senior standing and completion of a 300-level writing course in fiction.

**WP 415**
**Seminar Workshop in Nonfiction**
**4 credits**
An advanced writing workshop in various nonfiction forms, such as memoir, travel writing, literary journalism, or other narrative nonfiction writing. Students will already have completed at least one nonfiction workshop, have a project in development, and be capable of discussing such techniques as characterization, point of view, and narrative structure as they appear in literary nonfiction forms. Prerequisite: junior or senior standing and completion of a 300-level writing course in non-fiction.

**WP 416**
**Topics in Writing**
**4 credits**
Special offerings in various genres of writing like Comedy Writing, Travel Writing, Experimental Fiction, among others. May be repeated for credit if topics differ. Prerequisite: junior or senior standing and completion of a 300-level writing course in the genre being offered. (Semester varies)

**WP 440**
**Screenwriting Workshop**
**4 credits**
Primarily focused on works-in-progress, this course also includes study/discussion of scripts produced for film and television, as well as exercises in different kinds of dramatic structure and dialogue. Goal: the completion of a first-draft, full-length script for film or TV, or revision/polish of a work-in-progress. Prerequisite: junior or senior standing and completion of a 300-level writing course in fiction. This course may be repeated once for credit. (This course may count toward the Media Arts major or toward the WLP major.) (Spring semester)

**WP 482**
**Magazine Design and Production**
**4 credits**
This course covers magazine design fundamentals; typography; image research and assignment; prepress and manufacturing; and traditional and computer-based tools and equipment. Each student produces a sample magazine through a workshop process of presentations and revisions. This is not a computer lab course. Prerequisite: WP395 (may be taken concurrently) or permission of the instructor. (Fall semester)

**WP 490**
**Senior Creative Thesis (All Genres)**
**4 credits**
Required of all BFA majors: During the final semester of his/her senior year, each student produces an extended literary work—several short stories, a group of poems, a short novel, a nonfiction narrative, a piece of investigative journalism, a play or a film script. Each student works independently, but consults regularly with an adviser to evaluate and revise portions of the work-in-progress. The final manuscript measures and represents the student's abilities and his/her commitment to a serious creative endeavor. Senior BFA Writing majors only.

**WP 491**
**Topics in Publishing**
**4 credits**
Special offerings in Electronic Publishing, Book Reviewing, and Copyediting, among others. May be repeated for credit if topics differ. Prerequisite: WP 380 or WP 383.

**WP 498**
**Directed Study**
**2 or 4 credits**
Students are provided an opportunity to conduct research and to write in an area not covered in the regular curriculum. Prerequisites: Senior standing, completion of a course offered on the subject or equivalent. Directed Studies may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. A student may not count more than 12 credits of any combination of directed study, directed project and internship courses toward the total graduation requirements. 3.0 GPA required.

**WP 499**
**Internship**
**4 or 8 credits**
Internships involve work in publishing and other related areas. Students should plan to attend class meetings during the internship semester. Only juniors and seniors with a current 2.7 GPA are eligible. A 4-credit internship requires 16 hours a week over a 12 week period and a 8-credit internship requires 32 hours a week over a 12 week period. No more than eight credits of internship and no more than 12 credits of any combination of internship, directed project and directed study may be applied to the total graduation requirements. Students must participate in the Internship Experience Workshop offered through Career Services, prior to the start of the internship. Students who wish to participate in an internship in the Los Angeles, CA area must be enrolled in the Emerson Los Angeles Program. This course cannot be added after the regular registration period. Please consult the academic calendar for registration deadlines.

# School of Communication

## Mission

*Dean Janis Anderson*

The School of Communication offers a 21st century approach to career preparation. Designed for intellectual synergy, the curriculum blends powerful theoretical principles with practical, experiential application, to develop innovative communication leaders ready to excel in the workforce. With cutting edge equipment, students learn to skillfully handle the tools of their trade. By engaging with the best scholarly minds in small classroom settings, students learn to develop and manage this century's gold and silver – content and people. Externally, the continually evolving technological landscape reinforces the vitality of communication as both a process and end result. Internally, the curriculum addresses the role of communication in this dynamic world. Through communication: organizations structure work and prioritize outcomes;, interpersonal relationships are formed, maintained and dissolved; products are positioned in the marketplace and matched to consumers; political coalitions are created and political outcomes are determined; people are cared for in poor health, motivated to create better health and educated to improve communication deficiencies; and, democracy is possible through public dissemination of local, national and international occurrences. The School's programs offer students an opportunity to understand these functions broadly and to select a particular specialization.

The School is home to four academic departments, offering degree programs in marketing communication (integrated advertising and public relations), communication sciences and disorders, political communication (leadership and social advocacy), and journalism. The four departments also provide courses in the humanities, sciences and social sciences in fulfillment of the college's General Education requirements and in support of the goals of the majors.

# School of Communication

## Department of Communication Sciences and Disorders

*Professors Kempler (Chair) and Maxwell; Associate Professors Bajaj, Bartlett, Mody, Montepare, Satake, and Wilkinson; Assistant Professors Jagaroo, Mclaughlin-Volpe, Oswald and Parker; Scientist-in-Residence Goldsmith; Clinical Staff Instructors Glufling-Tham, Connors, Lindsay, Lipschultz, Litwack, Micucci, Rimshaw, Thau; Early Childhood Educator Aron.*

## Mission

The Department of Communication Sciences and Disorders is committed to leadership and excellence in its education of Emerson students. The Department encompasses the baccalaureate, master's, and doctoral degree programs in Communication Sciences and Disorders as well as area studies in the academic disciplines of Mathematics, Science, Psychology, and American Sign Language. Education in all these disciplines is designed to emphasize logical thinking, rational inquiry, ethical behavior, and the application of relevant technologies in the context of the highest standards of academic integrity. The Department is dedicated to fostering among its students appreciation of and respect for the diversity of human cultures along with the relevance of this diversity to the Department's fields of study.

The faculty of the Department of Communication Sciences and Disorders is committed to the following goals:

- To provide students with those courses that meet the needs of study in the basic communication processes, science, mathematics, and psychology
- To provide scientific orientation to the study of communication, to engage students in logical thinking and rational inquiry in their areas of study within a framework of ethical decision making and respect for human diversity.

## Programs

The purpose of the undergraduate degree program in Communication Sciences and Disorders is to provide students with intensive academic preparation in the basic human communication processes. This preparation includes courses related to normal aspects of speech, language and hearing, the anatomical structures and scientific bases of speech production, American Sign Language, and instruction in scientific principles and the variety of disorders of speech, language, and hearing. In addition, students will be guided to take appropriate courses in math, psychology, and the sciences, which satisfy both the general education requirements of the College and the American Speech-Language-Hearing Association's standards. The undergraduate degree program is designed to prepare students for eventual graduate study in speech-language pathology, audiology, or related areas, to prepare them for paraprofessional employment, or to help students make decisions concerning future graduate study in this and related fields.

The faculty of the undergraduate degree program in Communication Sciences and Disorders is committed to the following goals:

- To provide scientific orientation to the study of communication.
- To provide students with introductory information on disorders of speech, language, and hearing that can be used as a background for graduate study in speech-language pathology or audiology.
- To provide students with the opportunity to complete observations of speech, language, and hearing service activity, and to obtain the documented hours of observation required by the American Speech-Language-Hearing Association.
- To provide clinical opportunities for students through the Field Experience option as interns in clinical settings which enable them to begin acquiring basic clinical skills related to their level of academic preparation and pre-professional training.

Undergraduate students majoring in Communication Sciences and Disorders become candidates for the Bachelor of Science degree. Transfer students entering Emerson later than the first semester of the junior year should expect to enroll for at least an additional term to meet degree requirements.

The Department of Communication Sciences and Disorders operates the Robbins Speech, Language and Hearing Center. Since 1953, the Robbins Center has provided evaluation and treatment for children and adults with communication problems, as well as education programs for family members and caregivers. A number of programs are run through the Robbins Center, including the Thayer Lindsley Family-Centered Program for deaf and/or hard of hearing young children, the Program for Acquired Communication Disorders, and the Program for Developmental Communication Disorders. Other programs affiliated with the Robbins Center include the Children's Hospital Group Language Therapy Program, the New England Fluency Program, and the Oral Sensory Motor Group for children with feeding and swallowing disorders.

Students in the undergraduate degree program participate in service learning placements in urban preschool programs and complete observational experiences within the Department as part of the required course work for individual courses. Volunteer experiences in our clinical program are often available to our undergraduate students. Upper-level students may choose to participate in a Field Experience designed to match their clinical or research interests. This elective provides students the opportunity to interact directly with

communicatively impaired people. The experience also allows students to learn about the types of services provided in various agencies through contact with speech-language pathologists, audiologists or other professionals working in the field.

### Degree Requirements for Bachelor of Science

The major in Communication Sciences and Disorders is 40 credit hours and consists of:

| | |
|---|---|
| CD 162 | American Sign Language I |
| CD 193 | Introduction to Communication Disorders |
| CD 233 | Phonetics |
| CD 234 | Anatomy and Physiology of the Speech and Hearing Mechanisms |
| CD 301 | Language Acquisition |
| CD 312 | Survey of Speech Disorders |
| CD 313 | Survey of Language Disorders |
| CD 403 | Speech Science and Instrumentation |
| CD 467 | Principles and Procedures in Audiology |
| CD 468 | Methods in Aural Rehabilitation |

Students majoring in CSD are advised to take the following courses to fulfill their General Education requirements and/or satisfy the academic requirements for their future certification by the American Speech-Language-Hearing Association:

| | |
|---|---|
| MT 207 | Statistics |
| PS 333 | Developmental Psychology |
| CD 153 | Images of the Disabled |
| | One Biological Science course (see course descriptions) |
| | One Physical Science course (see course descriptions) |

Sequence of Courses for the Undergraduate CSD Major

**Freshman Year**

| | |
|---|---|
| CD 162<br>4 Credits | American Sign Language I<br>*Can be taken any year* |
| CD 193<br>4 Credits | Introduction to Communication Disorders |

**Sophomore Year**

| | |
|---|---|
| CD 233<br>4 Credits | Phonetics |
| CD 234<br>4 Credits | Anatomy and Physiology of the Speech and Hearing Mechanisms |
| CD 301<br>4 Credits | Language Acquisition |

**Junior Year**

| | |
|---|---|
| CD 312<br>4 Credits | Survey of Speech Disorders |
| CD 313<br>4 Credits | Survey of Language Disorders |

**Senior Year**

| | |
|---|---|
| CD 403<br>4 Credits | Speech Science and Instrumentation |
| CD 467<br>4 Credits | Principles and Procedures in Audiology<br>*Can be taken Junior or Senior year* |
| CD 468<br>4 Credits | Aural Rehabilitation |

**Total Hours: 40**

### Minor Programs

Students wanting a minor in the disciplines housed in the Department of Communication Sciences and Disorders have the four options described below. Up to 8 credits may apply to both the General Education requirements and these minors.

### Hearing and Deafness Minor

*Four out of the following list of classes:*

| | |
|---|---|
| CD 162 | American Sign Language I |
| CD 208 | American Sign Language II |
| CD 309 | American Sign Language III |
| CD 409 | American Sign Language IV |
| CD 467 | Principles and Procedures in Audiology |
| CD 468 | Methods in Aural Rehabilitation |

### Brain and Language Minor

| | |
|---|---|
| SC 270 | The Brain and Human Behavior |
| CD 162 | American Sign Language I (or ASL II, with permission of instructor) |
| CD 301 | Language Acquisition |
| CD 313 | Survey of Language Disorders |

Other combinations of four Communication Disorders courses may also constitute a minor with departmental approval.

## Psychology Minor

Students wanting a minor in psychology will take a sequence of four courses in psychology, three of which must be taken at Emerson.

## Science Minor

Students wanting to minor in science will take a minimum of four courses, three of which must be taken at Emerson. All minors must include courses in at least two of the following areas:

### Area I: Human Biology

| | |
|---|---|
| SC 202 | The Human Body |
| SC 203 | Nutrition and Human Health |
| SC 270 | The Brain and Human Behavior |
| SC 207 | Sensation and Perception |

### Area II: Physical Sciences

| | |
|---|---|
| C 206 | Weather and Global Climate Change |
| SC 208 | Earth Science and Natural Disasters |
| SC 231 | Physics for the Media |

### Area III: Multidisciplinary Courses

| | |
|---|---|
| SC 205 | Environment and Humankind |
| SC 204 | The Origin and Evolution of Life |
| SC 280 | Science and Society |
| SC 209 | Ecology and Global Environmental Change |

### Educator Preparation and Licensure

Students in Communication Sciences and Disorders who seek initial licensure as a Specialist Teacher in Speech, Language, and Hearing Disorders must complete a master's degree in Communication Disorders in a Massachusetts Department of Education-Approved program. For more information, please see the Educator Preparation and Licensure Programs section of this Catalogue.

### Health Communication Master's Program Combined with Bachelor's Degree in Communication Sciences and Disorders

Students who may be interested in combining their interest in health science with a career in communications may be interested in pursuing either the BS/MA in CSD/Health Communication (see Combined Bachelor's Master's Program in Communication Sciences & Disorders/Health Communication following) or by completing a minor in Political Communication, Marketing Communication: Advertising and Public Relations or Management Communication (see Minor Programs listings in the Departments

of Journalism, Marketing Communication, and Organization and Political Communication.)

Undergraduate students majoring in Communication Sciences and Disorders who wish to pursue a career in the related field of Health Communication may apply to Emerson's master's degree program in Health Communication within the Department of Marketing Communication. Application to the five-year BS-MA degree must be made no later than the end of the first semester of the student's junior year. Interested students should talk to their advisor early in the junior year to consider possible schedule adjustments to best accommodate taking Health Communication classes during the senior year. Minimum application requirements include an overall grade point average of 3.5, favorable evaluation by Health Communication faculty member during an interview, three letters of recommendation, and scores on the Scholastic Aptitude Test. Accepted students would begin taking graduate courses in Health Communication in their senior year, during which time they would complete 3-4 courses from the graduate Health Communication program. Course selection will be accomplished through careful advising with faculty in Communication Sciences and Disorders and Health Communication. Students who complete these courses with a grade of B- or better will have their master's program reduced by 12-16 credits. Once the bachelor's degree requirements have been completed, students must meet the College's standards for retention in the graduate program. For a complete description, see the Graduate Catalogue under Standards of Work for the Health Communication program within the Department of Marketing Communication. Please note this Master's degree in Health Communication is distinct from a Master's degree is Communication Sciences and Disorders

## Communication Disorders Courses

**CD 153**
**Images of the Disabled**
**4 credits**
A study of how the disabled are portrayed in film, theatre, and literature in contrast with the realities of society. This course examines the issue of disability as a culture and, as such, fulfills the General Education U.S. Diversity requirement. (Semester varies)

**CD 162**
**American Sign Language I**
**4 credits**
This course concentrates on an introduction to American Sign Language and American deaf culture. Students are introduced to commonly used signs and basic rules of grammar. The course also explores information related to the deaf community, interaction between deaf and hearing people, and deaf education. Fulfills the General Education World Languages requirement.

**CD 193**
**Introduction to Communication Disorders**
**4 credits**
Students are introduced to the variety of communication disorders seen in children and adults. The roles of professional speech-language pathologists and audiologists are explored through presentations by guest speakers who describe their various work experiences in the field. Through viewing of videotaped diagnostic and treatment sessions, students begin to become familiar with clinical terminology and procedures. (Fall semester)

**CD 208**
**American Sign Language II**
**4 credits**
This course continues to expand on receptive and expressive skills in ASL with a concentration in developing use of classifiers and the role of spatial relationships. Prerequisites: American Sign Language (level I or equivalent); permission of instructor required. Fulfills the General Education Multicultural Perspectives/World Languages requirement.

**CD 233**
**Phonetics**
**4 credits**
Students study clinical phonetics including an overview of linguistic phonetics, speech production, and acoustic phonetics. Students learn the discrimination skills needed to analyze and transcribe speech sounds (vowels, diphthongs, and consonants) using the International Phonetic Alphabet (IPA). The relevance of course content to clinical and other applications is discussed as students learn the use of IPA to describe the speech of individuals with communicative impairments and different social dialects and accents. (Fall semester)

**CD 234**
**Anatomy and the Physiology of the Speech and Hearing Mechanisms**
**4 credits**
Students study the structure of the biological systems that underlie speech, language, and hearing with an emphasis on the processes and neural control of respiration, phonation, resonance, and articulation. Clinical disorders are used to elucidate dysfunction of these normal processes as substrates for human communication. (Spring semester)

**CD 301**
**Language Acquisition**
**4 credits**
Students explore the theoretical and practical aspects of the language learning process and its relation to other aspects of cognitive and social development. The course includes discussion of the development of speech and language skills throughout the life span, from birth to adulthood. This course includes a required service learning component involving weekly participation in an area preschool program throughout the semester. (Fall semester)

**CD 309**
**American Sign Language III**
**4 credits**
This course is a continuation of American Sign Language II. Students will continue to expand different grammatical features of time signs and some different forms of inflecting verbs. In addition, students will continue to develop conversational strategies in asking for clarification, agreeing, disagreeing, and hedging. Prerequisite: CD 208. (Fall semester)

**CD 312**
**Survey of Speech Disorders**
**4 credits**
This course provides students with a basic understanding of human communication in areas of phonology, fluency, and voice. Issues related to assessment and intervention are addressed primarily through lecture, audio-visual presentations, case studies and class discussion. In addition, students observe diagnostic and therapy sessions toward completion of the 25 hours required by the American Speech-Language-Hearing Association. Students are required to abstract and integrate information from clinical observations into thoughtful, well-written clinical observation reports. Prerequisite: CD 234. (Fall semester)

**CD 313**
**Survey of Language Disorders**
**4 credits**
This course provides students with a basic understanding of disorders of human communication associated with developmental and acquired language disorders in both children and adults. Issues related to assessment and intervention are addressed primarily through lecture, audio-visual presentations, case studies, class discussion, and observation of diagnostic and therapy sessions. Prerequisite: CD 301. This is a writing intensive course in which students will write a major term paper with revisions and learn to use the APA writing conventions. (Spring semester)

**CD 400**
**Introduction to Clinical Processes and Procedures in Speech-Language Pathology**
**4 credits**
This course is an introduction to the clinical process and methodology that underlie observation, assessment and treatment of communication disorders in children and adults. Students will learn to plan and execute a therapy session with a selected client. Clinical writing skills will be developed through written observation reports, treatment plans, data collection and analysis, and progress notes. Prerequisites: CD312 and CD313 (may be taken concurrently); juniors and seniors only.

**CD 403**
**Speech Science and Instrumentation**
**4 credits**
This course is designed to present core concepts and terminology relating to speech processes and to examine the status of current research in select areas. Accordingly, course content includes examination of physiological, acoustic, and perceptual processes involved in speech production and perception. Material relating to instrumentation in speech science is covered, and students get exposure to laboratory instrumentation for displaying and analyzing speech signals. Prerequisites: CD 233 and CD 234. (Spring semester)

**CD 409**
**American Sign Language IV**
**4 credits**
This course is a continuation of American Sign Language III. Students will continue to expand knowledge and use of advanced grammatical features and further develop conversational abilities. Prerequisite: CD309. (Spring semester)

**CD 467**
**Principles and Procedures in Audiology**
**4 credits**
Students learn detailed anatomy of the ear with an overview of the physics of sound and current medical and audiologic management of hearing loss. The course covers pure tone and speech audiometry, site-of-lesion testing, and audiogram interpretation. (Fall semester)

**CD 468**
**Methods in Aural Rehabilitation**
**4 credits**
This course examines theories underlying habilitation and rehabilitation procedures for deaf and hard-of-hearing children and adults. The course covers the effects of hearing loss on an individual and family, education of children with hearing loss, use of sensory aids, and design of aural rehabilitation programs for various populations. Prerequisite: CD 467. (Spring semester)

**CD 497**
**Topics in Communication Disorders**
**4 credits**
Focus on topics in the field such as current theoretical perspectives, particular pathologies, clinical methodologies or interdisciplinary issues between of Communication Disorders and other fields.

**CD 498**
**Directed Study in Communication Disorders2 or 4 credits**
Individual study in communication disorders. An honors section of this course is open to students with appropriate academic credentials and permission of advisor. 3.0 GPA and permission of instructor and department chair.

**CD 499**
**Field Experience in Speech, Language and Hearing**
**2 or 4 credits**
Students spend four to eight hours per week as an intern in a setting where there is ongoing clinical or research activity involving children or adults with speech, language, or hearing problems. Students observe professional activities and engage directly with professional staff, families and clients/patients. Specific student responsibilities vary according to guidelines set by the field experience supervisor. Students write a final paper that integrates a particular aspect of their field experience with the research in that area. Open to seniors with a minimum GPA of 3.0 and permission of the Field Experience Coordinator.

## Mathematics Courses

*All of the following mathematics courses fulfill the General Education Quantitative Reasoning Foundation requirement.*

**MT 102**
**College Mathematics**
**4 credits**
This course provides students with a thorough study of college-level mathematics concepts and principles. The course starts with a brief review of algebra, followed by study of set theory, number theory, probability, logic, and theory of interest. (Semester varies)

**MT 106**
**Business Mathematics**
**4 credits**
Students undergo a thorough study of mathematical methods in business and management. A brief review of basic algebra is followed by topics such as functions and graphs; mathematics and monetary matters (interest, discount, present value, annuities, amortization, taxation, insurance); investments and elementary linear programming. (Semester varies)

**MT 207**
**Statistics**
**4 credits**
This course provides an introduction to statistics with application to communication, social and behavioral sciences. Topics include the nature of statistical methods, descriptive statistics, probability distribution and the normal curve, correlation, hypothesis testing, and basic parametric and nonparametric tests.

## Psychology Courses

*All of the following psychology courses fulfill the Social and Psychological Perspective of the General Education requirements.*

**PS 101**
**Introductory Psychology**
**4 credits**
This is an overview course that engages students in the methods of the science and the basic processes of human behavior. Topics may include the nervous system, sensation and perception, attention and consciousness, learning, memory and thinking, motivation and personality, emotional expression and language use, social perception, social interaction, and abnormal behavior.

**PS 230**
**Psychology of Gender, Race and Ethnicity**
**4 credits**
We live in a country of diverse social groups. This course explores attitudes towards men and women from different racial and ethnic groups from a social-psychological perspective. To this end, it will explore three components of attitudes (stereotypes—social perceptions, prejudice—affective reactions, discrimination—behavioral actions) and how social, cognitive, and emotional factors contribute to these components. Fulfills the General Education U.S. Diversity requirement. (Semester varies)

**PS 301**
**Psychology of Personal Growth and Adjustment**
**4 credits**
The course examines means and methods of adaptation to life, with a focus on psychological development across the life cycle. This is an applied psychology course with a heavy emphasis on self-reflection and the means of effective functioning. Topics may include stress, adaptive and maladaptive coping, identity and the self, as well as specific lifestyle issues such as relationships, health, values, working, aging, gender, and sexuality. (Semester varies)

**PS 302**
**Person Perception and Nonverbal Communication**
**4 credits**
This course examines the role of physical and expressive qualities of people's faces, voices, and bodies in the processing of emotion, impression formation, self-presentation, and intergroup interaction. Emphasis is placed on the application of social-psychological research methods to explore underlying mechanisms and individual differences. (Fall semester)

**PS 303**
**Organizational Behavior**
**4 credits**
This course engages students in the methods of psychology as it has been applied to understanding human behavior in organizations. Students explore issues related to working behavior in traditional businesses and are encouraged to apply information to a variety of organizational settings. Topics may include employee selection and training, performance appraisal, leadership, group behavior, organizational culture, motivation, job satisfaction, working conditions, stress, organizational structure, and communication. (Spring semester)

**PS 305**
**Cognitive Psychology**
**4 credits**
Cognitive Psychology is the study of mental mechanisms and processes involved with perception, learning, memory, and thinking. It may also be thought of as the study of how the mind and brain process various kinds of information.

This course will explore cognitive psychology via many of its central subtopics. These include perception, attention, memory, language, problem solving, decision-making, mental representation and knowledge, reasoning, creativity and intelligence. The course will also highlight the close relationship between modern cognitive psychology and cognitive neuroscience which ties cognitive processes to brain systems. Interactive participation will be encouraged throughout the course as students engage in simple presentations, demonstrations and experiments. A special practical module will require students to discuss applications of course to their major areas of study, such as media production, visual media arts, advertising, and communication disorders. (Semester varies)

**PS 313**
**Abnormal Psychology**
**4 credits**
This course provides an introduction to the nature, etiology, and classification of abnormal behaviors and therapeutic methods used to treat them. An explanation of the relation between mental disorder and the social and cultural setting is also provided. (Semester varies)

**PS 321**
**Social Psychology**
**4 credits**
The course examines the relation of the individual to the social environment. A variety of social-psychological topics are covered, such as impression formation, attribution, emotion perception, attitude development, interpersonal attraction, group behavior, helping behavior, and aggression. (Semester varies)

**PS 333**
**Developmental Psychology**
**4 credits**
The class explores the stage/age-related physical, cognitive, and psychosocial development of individuals. Topics include physical maturation and sensory-motor development; thinking, reasoning and language processes; personality growth, social cognition and interpersonal interaction. Attention is also given to the discussion of contemporary controversial topics. (Semester varies)

**PS 339**
**Psychology of Personality**
**4 credits**
This course covers the study of major theories of personality with an emphasis on personality structure, motivation, emotion, and contrasts between immature and mature personality. Includes the dynamics of behavior in case study settings. (Semester varies)

**PS 380**
**Topics in Psychology**
**4 credits**
Special offerings in psychology will focus on important questions in contemporary psychology. Each course will use theory and methods within major psychological perspectives such as cognitive, biological, evolutionary, developmental, social, and clinical psychology to demonstrate how psychology addresses and responds to concerns of individuals and groups in real-world contexts. (Semester varies)

**PS 405**
**Seminar in Advanced Psychology**
**4 credits**
Selected subjects are investigated with an emphasis on the most recent research in the field. The specific psychological techniques

and therapeutic methods to be investigated are dependent upon the psychological system being considered. May be repeated for credit. Prerequisite: Eight credits in Psychology, including PS 101, and permission of instructor. (Semester varies)

**PS 498**
**Directed Study in Psychology**
**2 or 4 credits**
Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisite: 3.0 GPA and permission of instructor and department chair.

## Science Courses

*All of the following science courses fulfill the Scientific Perspective of the General Education requirements.*

**SC 202**
**The Human Body**
**4 credits**
This course provides an introduction to the morphology and physiology of human body systems, including musculoskeletal, digestive, cardiovascular, immune, respiratory, endocrine, and reproductive systems. Students work through concept development strategies and in-class laboratories to understand interrelationships within and among body systems and to learn the methodologies used to investigate disease and other conditions.

**SC 203**
**Nutrition and Human Health**
**4 credits**
This course is an introduction to nutrition and diet, and provides an understanding of the processes of life through an understanding of how nutrition, health, and life science are interrelated. Basic nutrition principles include the structure and function of nutrients, the digestive system, food composition and diet analysis, and nutritional roots of disease. Further, nutrition is related to overall fitness and changes over the life cycle. Emphasis is placed on an understanding of nutrition for optimal health and on the study of nutrition as a means for understanding the scientific process.

**SC 204**
**Origin and Evolution of Life**
**4 credits**
This course is a survey of the origin of life as it exists on earth and its potential existence elsewhere. Material will be drawn from cosmology, biology, genetics, and paleontology in an effort to address questions pertaining to the birth and evolution of the universe and the diversity of organisms. Advances in biotechnology that have allowed for mapping, sequencing, and cloning the genomes of animals and plants will be considered in view of their ethical and social implications. (Spring semester)

**SC 205**
**Environment and Humankind**
**4 credits**
This course is an introductory and topical course in environmental science designed to equip you with basic concepts to explore relationships and interactions between humans and the environment. The course covers issues pertaining to human population growth, the preservation of biodiversity of both terrestrial and aquatic species and ecosystems, and topics such as global climate change, pollution of water, air and soil,

and chemical impacts on human health Emphasis is placed on collecting and analyzing evidence regarding environmental issues and the impact of scientific and technological developments on society.

**SC 206**
**Weather and Global Climate Change**
**4 credits**
This course introduces the atmospheric processes that determine weather and global climate. Knowledge of the interactions of atmosphere, ocean and human activities allow for an understanding of present weather prediction as well as understanding potential climatic changes projected for the future. Discussions of models and modeling and the use of technology to understand weather and climate are complemented by the use of the Internet to access and interpret real time meteorological data.

**SC 207**
**Sensation & Perception**
**4 credits**
This course examines human sensory and perceptual processes relating mainly to visual and auditory perception. The course will first describe basic processes of nerve function and the neural pathways that make up perceptual systems. It will then cover topics such as Object-, Form-, Depth-, Size- and Motion-Perception, and Sound-, Pitch-, and Tonal-Perception. Some attention will be given to gustatory, olfactory, and cutaneous senses. Following this, high-level neurocognitive processes such as mental imagery, speech perception and multisensory integration will be discussed. The course may be of special interest to students of psychology and visual media. Students will be encouraged to discuss practical applications of the course in graphic design, advertising and other forms of media production. (Semester varies)

**SC 208**
**Natural Disasters and Earth Science**
**4 credits**
This course introduces the science of natural disasters, including the study of earthquakes, volcanoes, tsunamis, hurricanes, floods, landslides, wildfires, climate change, and other environmental crises, each having components or origins in the areas of geology, meteorology, ecology, and hydrology. Each natural disaster has impacts on human populations and the human-built society, as well as effects on natural resources. The course draws upon the body of knowledge in the various earth and environmental sciences as we explore various natural cataclysmic changes. Recent research and examples will be reviewed, including the Asian tsunami and Hurricane Katrina. (Semester varies)

**SC 209**
**Ecology and Global Environmental Change**
**4 credits**
This course engages students in an in-depth study of ecological principles and environmental issues that have scientific, economic and social dimensions of global significance. Subject areas discussed include global warming and the greenhouse effect, water supply, ozone depletion, loss of habitat, biodiversity loss and population growth. Recent research into biogeography, species extinction, natural resource management and ecosystem dynamics are included. This course includes field research requirements as well as participation in a three-day field study. (Semester varies)

**SC 231**
**Physics for the Media**
**4 credits**
This course is an introduction to the physical properties of sound, light electricity, and basic mechanics. Students apply their study of basic physics concepts to related fields in communication and develop an understanding of the transfer of scientific experimentation and theory into technological practice. The course requires some basic mathematics skills. (Spring semester)

**SC 270**
**The Brain and Human Behavior**
**4 credits**
This course is concerned with the biological structure of human experience and the neural basis for its expression and regulation. Topics include gross anatomy of the nervous system, neural cells as biological units of behavior, special sensory systems, mechanisms of perception, movement, memory and the storage of information, speech and language centers of the brain, emotion and self-regulation, and altered states of consciousness. Students learn about the methodology used by scientists who study neurophysiology, brain structures and the dimensions of consciousness that underlie human communication abilities. (Semester varies)

**SC 280**
**Science and Society**
**4 credits**
This course helps students develop knowledge and understanding of the major role that science plays in their lives and the role they can play in interpreting and applying scientific information. Science is viewed as both a process and as content, involving issues such as proof, fact, effects of observation, theories, laws, and similar concepts. Connections among science, technology, and the arts and the humanities will be viewed as an integrated means for society to function. The course includes analysis of case studies, readings, problem solving exercises, and exercises in developing critical thinking skills.

**SC 290**
**Topics in Science**
**4 credits**
Special offerings in science focused on theoretical perspectives, methodological approaches, contemporary questions in human biology and the physical sciences, and interdisciplinary issues involving science and other fields. (Semester varies)

**SC 498**
**Directed Study in Science**
**2 or 4 credits**
Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisite: 3.0 GPA and permission of instructor and department chair.

## The Speech and Hearing Foundation of Massachusetts Lecturer

Supported by a generous endowment gift by the Speech and Hearing Foundation of Massachusetts, the Communication Sciences and Disorders faculty annually selects The Speech and Hearing Foundation of Massachusetts Lecturer. The lecturer is an outstanding faculty member from across the United States who has demonstrated a teaching and research interest that furthers knowledge in the field of speech and hearing disorders.

The lecturer delivers one public lecture to the Greater Boston Community and presents a workshop for speech and hearing professionals in the Greater Boston Community.

# School of Communication

## Department of Journalism

*Professor Paraschos; Associate Professors Della-Giustina, Kolodzy (Acting Chair), Lanson and Robins; Assistant Professors Brown, Glenn, House, Leccese and Niwa; Journalists-in-Residence Childs and Johnson; Leader-in-Residence Simpson*

## Mission

The Department of Journalism is committed to educating journalists who can bring intelligence and context to the complex issues facing our diverse world. Its faculty members are dedicated to molding ethical journalists, capable of developing original and significant stories, and of reporting, synthesizing, analyzing and writing the news in ways that increase public understanding and awareness.

## Curriculum

The department has designed a curriculum that weds theory and practice, criticism and application, and a liberal arts foundation with rigorous professional training.

Students learn by studying in the classroom and by working in the field. The faculty is dedicated to producing graduates who leave the college with both an understanding of the role of journalism in society and a professional portfolio demonstrating their skills.

Those majoring in journalism specialize in either print and multimedia or broadcast. But, recognizing an industry trend toward cooperation and teamwork among print, broadcast and online newsrooms, the department requires students to take an integrated core curriculum. This exposes them to ways in which all media are converging and new media are redefining the concepts and delivery of news. In addition to teaching journalistic skills, the curriculum examines the

historical development of contemporary mass media; the legal, ethical and cultural framework within which journalists operate; and the impact of new technologies on the professional and business climate of news.

Students are encouraged to participate in campus and professional media through co-curricular activities and internships. Among those outlets available on the Emerson campus are the school newspaper, *The Berkeley Beacon,* and the news programs of WECB (AM), WERS (FM), WEBN and Emerson Independent Video. Students educated in journalism have found careers in television and radio news, newspapers, online news sites, magazines, newsletters, non-profit public relations, government public information, and corporate business communication.

The curriculum seeks to achieve these goals:

- To assure that students complete a broad-based core of liberal arts courses that give them a foundation of understanding about the world in which they live and the curiosity to learn more about it.
- To ground students in the traditions of journalism and to help them explore contemporary challenges to those traditions.
- To teach students how to gather and analyze information accurately, efficiently and intelligently and to present it compellingly in an increasingly visual and technological world.
- To teach students how to think critically and to write about events and issues clearly, succinctly and in context.
- To teach students the value of revision and the craft of story telling.
- To develop students' respect for diversity and individuality so that their reporting can reflect a society of varied lifestyles and cultures.

**Additional Core Requirements For Journalism Majors**

All majors in the Department of Journalism are required to take PL 225 (American Government and Politics). Journalism students also must complete one additional oral communication course to the college-wide requirement. Broadcast Journalism majors are required to take OP 265, Professional Voice and Speech. Print Journalism majors are required to take OP 263, Argument and Advocacy.

## Programs

Students pursuing a Bachelor of Science degree in Journalism must complete 44 credit hours. All students must complete the following:

| | |
|---|---|
| JR 101<br>4 Credits | Discovering Journalism |
| JR 102<br>4 Credits | The Newsgathering Process |
| JR 200<br>4 Credits | The Images of News |
| JR 290<br>4 Credits | Journalism Law & Ethics |
| PL 225<br>4 Credits | American Government |

Students majoring in Print and Multimedia Journalism also must complete: JR 204, Print Reporting: Covering the Day's News; JR 304, Beat Reporting in a New Century; JR 404, News Editing and Design; and one of two culminating or "capstone" courses, JR 590, Online Publishing, or JR 592, Public Affairs Reporting. In addition, students must take a total of 12 credit hours in departmental electives. At least four of these hours must be in a craft or skills-based elective, and at least four must be in a conceptual or lecture/discussion-based elective.

Print and Multimedia craft electives include: JR205, JR 364, JR 452, JR460, JR 462, JR 497, JR 498, JR 499, JR 562 and JR 595

Conceptual electives include: JR 485, JR 555, JR 570, JR 571, JR 574, and JR 576.

Students majoring in Broadcast Journalism also must complete: JR 205, Broadcast Journalism; JR 305, Radio Producing; JR 418, Television News Producing, JR 419, Electronic News Gathering, and one of three capstone courses, JR 590, Online Publishing; JR 591, Broadcast Journalism Practicum; and JR 592, Public Affairs Reporting. In addition, students must take eight credit hours in departmental electives.

Broadcast Journalism electives include: JR 304, JR 364, JR 452, JR 460, JR 462, JR 485, JR 497, JR 498, JR 499, JR 555, JR 561, JR 562, JR 570, JR 571, JR 574, JR 576, and JR 595.

### Suggested Sequence of Courses for Undergraduate Majors

### Print and Multimedia Journalism Sequence

| Freshman Year | |
|---|---|
| JR 101<br>4 Credits | Discovering Journalism |
| JR 102<br>4 Credits | The Newsgathering Process |

| Sophomore Year | |
|---|---|
| JR 200<br>4 Credits | The Images of News: Words, Pictures, Sound |
| JR 204<br>4 Credits | Print Reporting: Covering the Day's News |
| JR 290<br>4 Credits | Journalism Law & Ethics |
| JR 304<br>4 Credits | Beat Reporting in a New Century |

| Junior Year | |
|---|---|
| JR 404<br>4 Credits | News Editing and Design |
| JR 408<br>4 Credits | Interactive News (required for JR590 capstone)<br>or |
| 4 Credits | One Journalism elective |

| Senior Year | |
|---|---|
| JR 590<br>4 Credits | Online Publishing<br>or |
| JR 592<br>4 Credits | Public Affairs Reporting |
| 8 Credits | Two Journalism electives |

### Broadcast Journalism Sequence

| Freshman Year | |
|---|---|
| JR 101<br>4 Credits | Discovering Journalism |
| JR 102<br>4 Credits | The Newsgathering Process |

| Sophomore Year | |
|---|---|
| JR 200<br>Credits | The Images of News: Words, Pictures, Sound |
| JR 205<br>4 Credits | Broadcast Journalism |
| JR 290<br>4 Credits | Journalism Law & Ethics |
| JR 305<br>4 Credits | Radio Producing |

| Junior Year | |
|---|---|
| JR 418<br>4 Credits | TV News Producing |
| JR 419<br>4 Credits | Electronic News Gathering/ Reporting |
| 4 Credits | One Journalism elective |

**Senior Year**

| | |
|---|---|
| JR 590 | Online Publishing |
| JR 591 | Broadcast Journalism |
| 4 Credits | Practicum |
| | or |
| 4 Credits | JR 592 (Public Affairs) |
| 4 Credits | One Journalism elective |

**Minor Program**

The Department of Journalism offers students majoring in other programs of the College the opportunity to pursue a minor in Journalism. A minor requires a minimum of 16 credits and students may use up to eight credits from the General Education requirements toward a minor.

**Journalism Minor Requirements:**

| | |
|---|---|
| JR 101 | Discovering Journalism |
| JR 102 | The Newsgathering Process |
| JR 204 | Print Journalism |
| | or |
| JR205 | Broadcast Journalism |

One of the following non-skills courses:

| | |
|---|---|
| JR 200 | Images of News |
| JR 290 | Journalism Law & Ethics |
| JR 364 | Specialized Reporting |
| JR 485 | Journalism Topics |
| JR 555 | Reporting Issues of Cultural Diversity |
| JR 570 | Global Journalism |
| JR 571 | Newsroom management |
| JR 574 | The Press and Propaganda |
| JR 585 | Journalism Topics |

**History Minor Requirements:**

| | |
|---|---|
| HI 102 | Introduction to Western Civilization |
| | or |
| HI 200 | Introduction to the Contemporary World |
| | Three other History courses |

**Political Science Minor Requirements:**

| | |
|---|---|
| PL 225 | American Government and Politics |
| | Three other Political Science courses |

## Journalism Courses

**JR 101**
**Discovering Journalism**
**4 credits**

Students explore the role of news in United States history, from its raucous beginnings at the time of the American Revolution to its tumultuous present in a world of "all news all the time." The course gives students the tools to analyze and understand how print, broadcast and online news organizations have evolved over time. Students study the First Amendment, examine parallels between issues raised by the explosion of online journalism and earlier periods in journalistic evolution, and explore other issues confronting the contemporary journalist. In looking at how news has evolved, the class also visits some of the ethical dilemmas faced by those practicing the journalists' craft.

**JR 102**
**The Newsgathering Process**
**4 credits**

In order to write or deliver the news, journalists need a sound, focused idea and specific, authoritative information. Students in this class learn how to do the legwork to report stories that make a difference. Through discussion, critique and reporting in the city, students learn how to identify, focus and find news; how to ferret out and make sense of records, both online and in the library; and how to select sources and measure their reliability and authoritativeness. Students also learn how to interview effectively, both for print and broadcast, and are introduced

to writing leads and structuring stories for print, broadcast and online news. Journalistic standards such as accuracy and fairness are emphasized. Prerequisite: JR 101 for freshmen. (This is a co-requisite for transfers.)

**JR 200**
**The Images of News: Words, Pictures and Sound**
**4 credits**
This class provides students with a framework for understanding the power of images, still and moving, and of sound, and of how all are used in conveying the news. Students study the history, aesthetics, content and context of visual story telling. They also rotate through labs that provide an introduction to still photography, audio recording, videography and html as they relate to the presentation of news. Working in teams, students develop multimedia stories that help them understand differences in reporting news in different media. They also examine ethical challenges in a digital age when manipulation of images and sound can distort reality and compromise journalistic integrity. Prerequisite: JR 102. Students are encouraged to take JR 200 concurrently with JR 204 or JR 205.

**JR 204**
**Print Journalism: Covering the Day's News**
**4 credits**
The course emphasizes the skills needed to report and write basic print stories on deadline. Class discussion stresses the fundamentals of writing for a print medium with significant critique of such things as story organization, leads, attribution and issues of style. As the semester progresses, students are assigned to cover a variety of events in the city and on the Emerson campus. Prerequisite: JR 102, recommended that it be taken concurrently with JR 200.

**JR 205**
**Broadcast Journalism**
**4 credits**
This class is devoted to developing and sharpening student skills in writing for radio and TV news. Students also are introduced to radio beat reporting and further develop interviewing skills for the broadcast media. Students critically evaluate newscasts and are introduced to the components of producing them. . Prerequisite, JR 102, recommended that it be taken concurrently with JR 200.

**JR 290**
**Journalism Law and Ethics**
**4 credits**
A critical examination of the American legal system and its relationship to the press. Students will gain an understanding of journalists' rights and their ethical responsibilities. The class will provide students with a foundation of case law that defines what journalists are allowed to do and the means for reaching ethical decisions in gray areas outside the boundaries of law. Students also will be introduced to the structure and processes of federal and state courts. Prerequisite: JR 101.

**JR 304**
**Beat Reporting in a New Century**
**4 credits**
This course emphasizes the skills needed to define and originate news in a specific, geographic or subject "beat" area and to report and write/produce those stories in forms suitable for print and online news readers. Class discussion will focus on means of finding and developing original "enterprise" stories in the context of a beat, of reporting them with authority and impact, and of writing them, using a variety of story structures.

Students are strongly encouraged to publish stories through the Journalism Students' Online News Service, in community newspapers and in the Berkeley Beacon. Prerequisite: JR 204 or JR 205.

**JR 305**
**Radio Producing**
**4 credits**
In this intensive course, students produce, write and anchor radio newscasts on deadline, building them in part on original reporting. They conduct in-depth analyses of writing, story selection, agenda setting and the gate-keeping processes. They also learn how to format, to include sound in newscasts and to manage time. Prerequisite: JR 205.

**JR 346**
**The Berkeley Beacon Laboratory**
**1 non-tuition credit**
Workshops and post-production critique and evaluation of specified reporting and editing assignments on the College newspaper, The Berkeley Beacon. Credit is awarded after term and evaluation by the instructor. May be repeated up to four credits. Course is offered Pass/Fail Does not count toward the Print Journalism Major. Prerequisite: Permission of instructor.

**JR 347**
**WEBN**
**1 non-tuition credit**
Workshops and post-production critique and evaluation of reporter packages and newscasts for WEBN, the weekly newscast of the campus chapter of the Radio Television News Directors Association. Credit is awarded after term and evaluation by the instructor. May be repeated up to four credits. Course is offered Pass/Fail. Does not count toward Broadcast Journalism Major. Prerequisite: Permission of the instructor.

**JR 364**
**Specialized Reporting**
**4 credits**
From reporting on sports to reporting on science, students in both sequences will be able to enroll in a variety of specialized beat-reporting classes. Depending on the year, these specialized topics may include computer-assisted reporting, sports reporting, political reporting, investigative reporting, environmental reporting and business reporting. At least one section of specialized reporting will be offered each spring. Prerequisite: JR 204 or JR 205.

**JR 404**
**News Editing and Design**
**4 credits**
Putting out a newspaper or web site takes a lot more than reporting and writing stories. This course emphasizes the craft of editing: of refining news copy and choosing how and where it will run in a newspaper or on a web site. Students edit stories for content, structure, word usage and story flow. They also write headlines and design pages. The class will explore issues of style, bias, stereotyping, fairness and taste. Students also learn appropriate software needed to design pages. Prerequisite: JR 304.

**JR 408**
**Interactive News**
**4 credits**
An introduction to reporting, writing and designing online news. In the first half of the semester, students analyze "best practices" of online news publications and build their own web pages to report their findings. In the second half, they work in teams to define one or more "section" topics for their own publication, write stories to fit that model, and build one or more prototype sites. Prerequisite, JR 204, or JR 205.

Offered Spring semester. Required junior year for students taking the Online Publishing (JR590) capstone.

**JR 418**
**TV News Producing**
**4 credits**
This lab course gives students the real-time experience of a deadline-driven television newsroom. In producing newscasts on deadline, students rotate through newsroom jobs such as tape editor, writer, producer, anchor, reporter and videographer. Students learn to write news scripts, edit video to tell a news story, organize and produce a newscast, coordinate video elements for a newscast and work together as a broadcast news team. Prerequisites: JR 305 or permission of the instructor.

**JR 419**
**Electronic News Gathering/Reporting**
**4 credits**
Working in the field, students research, shoot, write and edit television news stories. Special emphasis is placed on developing reporting and interviewing skills, visual acuity, writing for the eye and ear, and general TV performance abilities. Students also learn the technical aspects of ENG shooting and reporting. Prerequisite: JR 305 and JR 418/518. Can be taken concurrently with JR 418/518.

**JR 452**
**Review and Editorial Writing**
**4 credits**
As part of this intensive writing course, students study the content and approach of expository writing styles used in reviews and editorials. Participants in the class write a variety of reviews, editorials and pieces of criticism. Prerequisite: JR 204 or JR 205 or permission of instructor. (Semester varies)

**JR 460**
**Feature Writing**
**4 credits**
From the personal essay to the dramatic narrative, students research, organize, write, and market feature articles for publication in newspapers and magazines. The course emphasizes techniques for finding and focusing stories, interviewing in depth, observation and story-telling. Students analyze and apply a variety of approaches. Prerequisite: JR 204 or JR 205 or permission of the instructor. (Fall semester.)

**JR462**
**Introduction to Photojournalism**
**4 credits**
This course focuses on photography as a journalistic, story-telling medium. Through weekly assignments and critiques, students learn how to communicate news visually in a variety of situations. Hands-on exercises include shooting pictures on deadline, writing concise and compelling cutlines, and editing for impact. Through historical and contemporary examples, students learn about the power of photojournalism to document, inform, entertain, persuade and provoke emotion. The ethical and legal challenges of photojournalism also are discussed. Prerequisite: JR 200 and JR 204 or JR 205. (Semester varies)

**JR 482**
**The Berkeley Beacon Management**
**4 credits**
This course is available only to students appointed to top editorial positions at the Berkeley Beacon newspaper. It does not apply to the journalism major. Assignments include journal writing, critiques of the paper and discussions of problems in management. Prerequisite: Nomination to the position of editor or managing editor.

**JR 485**
**Journalism Topics**
**4 credits**
Topics explore various aspects of journalism theory and practice. This is reserved for courses being introduced on a one-time or developmental basis. Prerequisites vary with topic. (Semester varies)

**JR 497**
**Directed Projects**
**2 or 4 credits**
Special learning opportunities are designed to allow a student to work closely with a faculty member on a creative project not realizable through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at the student's expense. Prerequisites: satisfactory completion of the first two skills courses in either the print or broadcast journalism sequence. 3.0 GPA and permission of instructor and chair.

**JR 498**
**Directed Study**
**2 or 4 credits**
Special learning opportunities designed to allow a student to work closely with a faculty member on a scholarly project. 3.0 GPA and permission of instructor and chair.

**JR 499**
**Internships**
**4 or 8 credits**
Students may only apply four internship credits toward the journalism major. Internships, typically at a radio station, TV station, newspaper, magazine or online news site, must be journalistic in nature and must be cleared in advance by the department's internship coordinator. Students are supervised by an approved full-time employee of the organization at which they work and by the internship coordinator. Students are required to keep a journal of their activities, to meet with the internship coordinator and other interns at least three times a semester, and to complete other tasks assigned by the department. Prerequisite: Junior or senior standing, a grade point average of 2.7 or above, a recommendation from a journalism instructor and completion of JR 304 or JR 305. A 4-credit internship requires 16 hours a week over a 12 week period and a 8-credit internship requires 32 hours a week over a 12 week period. No more than eight credits of internship and no more than 12 credits of any combination of internship, directed project and directed study may be applied to the total graduation requirements. Students must participate in the Internship Experience Workshop offered through Career Services, prior to the start of the internship, and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, CA area must be enrolled in the Emerson Los Angeles Program.

*Senior standing required for all 500-level courses.*

**JR 555**
**Reporting Issues of Cultural Diversity**
**4 credits**
This course helps future journalists learn to function and thrive in America's culturally diverse society. Students analyze media coverage of a wide spectrum of under-represented groups, and challenge stereotypes — including their own. Guest speakers, readings and videos give insight into the realities of different groups as well as into the job of journalists trying to cover them. Fulfills the General Education U.S. Diversity requirement. Prerequisite: JR 204 or JR 205. (Spring semester.)

**JR 561**
**Television News Magazine and Documentary**
**4 credits**
This course offers a behind-the-scenes look at TV news magazines and documentaries with a focus on research, reporting and production techniques. Students will learn how to put together longer-form stories from the initial pitch to the final product. They will discover the importance of character development and dramatic story telling. They also examine effective management practices from controlling budgets to directing personnel. Offered alternate fall semesters. Prerequisites: JR 419. (Semester varies)

**JR562**
**The Magazine**
**4 credits**
An introduction to the magazine as a journalistic form. Students originate, research and write articles, and attempt to market them to professional outlets. The course also emphasizes critique of the magazine industry, from analyzing editorial decisions to understanding the importance of niche and audience. Prerequisite: JR 460. (Semester varies)

**JR 570**
**Global Journalism**
**4 credits**
This course will help students understand the mass media in other countries. What are they like? What are their differing philosophies? How do their practices differ? The course will examine concepts of press freedom, media conglomeration and globalization, and the use and impact of new media technologies. Students go online to communicate with other journalists around the world and to monitor international news and issues. Fulfills the General Education Global Diversity requirement. (Semester varies)

**JR 571**
**Newsroom Management**
**4 credits**
Two approaches to this course will be offered. In one, students focus on the range of issues faced by media managers. These include operations, personnel recruiting, training and evaluation, newsroom skills development, ratings, budget control, use of new technologies and planning. In the other, students focus more directly on women and media management, conducting case studies and developing career strategies and leader profiles. (Semester varies)

**JR 574**
**The Press and Propaganda**
**4 credits**
A history of propaganda and its relationship to journalism. The course looks at propaganda during war, in political campaigns, and in coverage of business and entertainment. (Semester varies)

**JR 585**
**Journalism Topics**
**4 credits**
Topics explore various aspects of journalism theory and practice. This is reserved for courses being introduced on a one-time or developmental basis. Prerequisites vary with topic. (Semester varies) This course listing is reserved for courses designated for seniors and graduate students only.

**JR 590**
**Online Publishing**
**4 credits**
Students choose, edit, produce and post stories to an ongoing journalism news web site of their design. The course weds issues of law, ethics, content, style, depth and breadth as students grapple with ways of presenting news in different layers online and of involving audience in interactive dialogue. Participants in the course do original reporting but also work with broadcast, print and online students in other classes to

improve their stories and to present them in a manner suitable for the Web. Prerequisite: JR 408 or JR 419.

**JR 591**
**Broadcast Journalism Practicum**
**4 credits**
Students are given the opportunity to develop ENG or producing skills at an advanced level with the goal of putting together a professional portfolio by semester's end. In addition to completing a body of work, students are expected to engage in depth research and critical analysis. Prerequisite: JR 419.

**JR 592**
**Public Affairs Reporting**
**4 credits**
This class exposes students to the challenges of depth reporting about issues of government and civic life. Students will prepare print, online or radio news reports related to Massachusetts state government and Boston city government for outlets throughout the state. In addition to preparing a portfolio of their best work, students will keep a journal, critique professional coverage in their area of interest, and, through reading, lectures and field trips, gain some expertise in the workings of state and city government. Prerequisite: JR 404 or JR 419.

**JR 595**
**Multimedia Journalism Practicum**
**4 credits**
Students learn how to produce all facets of the Journalism Students' Online News Service (JSONS). Student reporters, who use the city and the college as their news sources, write news in text form and produce audio and video news stories. Student editors process the news for the daily news site. Students work individually and in teams, utilizing state of the art Internet-ready equipment and often operate in a "newsroom without walls" environment. (Semester varies)

## History Courses

**HI 102**
**An Introduction to Western Civilization and Culture**
**4 credits**
Study of the rise of civilization from its beginnings in the Neolithic Revolution through the classical empires, the Middle Ages, the Renaissance, and the hegemony of European and American civilization throughout the world. Emphasis on the influence of Judaism and Christianity in this process. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**HI 200**
**An Introduction to the Contemporary World**
**4 credits**
An imaginative attempt to treat the problems of contemporary civilization on a global scale. The course will integrate the political, social, intellectual, literary, and artistic aspects of the 20th-century landscape. It will also cover such major themes as nationalism and the disintegration of empires, war and revolution, anti-colonial movements in Asia, Africa, and Latin America, and the efforts to construct a new world order. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**HI 201**
**History in the Non-Western World**
**4 credits**
This course will examine history in a variety of non-Western contexts. The content will vary based upon the non-Western context selected for the semester. Students will focus upon historical events and the impact of these events for civilization in Asian, African, or Middle Eastern contexts. (Semester varies)

**HI 203**
**Social Movements in the Age of Liberalism**
**4 credits**
An examination of the political movements of industrial and agricultural workers, the unemployed, and the poor to gain power and economic rights since the Great Depression. The course chronicles movements that shaped the policies of the New Deal and the Great Society, and analyzes the ways in which these movements fostered a conservative response late in the century. The history is presented in the context of the ideals of democratic liberalism, the emerging power of corporate capitalism, and the modern conservative political coalition. Historical texts and a variety of cultural sources (literature, films, photographs, songs and museum exhibitions) are examined. Fulfills the Historical Perspective of and the General Education U.S. Diversity requirements. (Semester varies)

**HI 204**
**Islam in the World**
**4 credits**
An interdisciplinary study of the origins of Islam and the role of Mohammed, the global expansion of the faith, the theology and thought of the Koran and Moslem traditions, and forms of art and architecture generated by the teachings of the prophet. The course also explores the impact of the renewal of Islam and its increasing role in the modern world. Fulfills the Historical Perspective and the General Education Global Diversity requirements. (Semester varies)

**HI 205**
**History of England**
**4 credits**
A study of the history of England from the Norman Conquest through the twentieth Century. Emphasizes the personalities of the rulers, the rise of parliamentary government, the interaction of England and other European nations, and the rise and decline of the British Empire. Included are discussions of how Shakespeare and Hollywood have depicted and often distorted English history. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**HI 208**
**The World Since 1914**
**4 credits**
The emphasis is on the Russian Revolution, Nazi Germany, Fascist Italy, the origins and events of World War II, the Cold War, and the Vietnam War. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**HI 211**
**African-American History**
**4 credits**
A survey of sub-Saharan history of the pre-colonial era, and the history of African-Americans from the slave trade through the Civil War to the present. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**HI 220**
**History of Russia and the Former Soviet Union**
**4 credits**
Survey of Russian history from the ninth century to the present. Emphasis is placed on the growth and development of Muscovite and Imperial Russia; the revolution of revolutionary thought and action; the nature of Russian communism; the significance of the Bolshevik Revolution; and the growth, collapse and aftermath of the Soviet state. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**HI 223**
**Renaissance and Reformation Thought, 1300-1600**
**4 credits**
The creativity of the Renaissance and Reformation is presented through the new ideas of the great thinkers of the period. Included are the Italian Humanists, Petrarch and Machiavelli, and the Protestant Reformers, Luther and Calvin. Fulfills the Historical Perspective of the General Education requirements. (Semester varies; offered only at the Castle)

**HI 235**
**History of the United States**
**4 credits**
A study of the history of the United States from it colonial beginnings to the present. Special attention will be given to the Civil War and its consequences. Lectures will be illustrated by contemporary political cartoons. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**HI 498**
**Directed Study in History**
**2 or 4 credits**
Individual projects planned in collaboration with the instructor to meet students' specific interests within history. Prerequisite: 3.0 GPA and permission of instructor and department chair.

## Political Science Courses

**PL 220**
**International Politics**
**4 credits**
The course surveys the nature, techniques, and problems of interaction among states. Emphasis is given to the development of the modern state system, the evolution of alliances and collective security, and the role of law, morality, and international organizations. The course will analyze, in depth, the history of America's involvement in the international relations of the twentieth century. (Semester varies)

**PL 225**
**American Government and Politics**
**4 credits**
The American political system including national, state and local government, Constitutional foundation, citizenship, civil liberties, public opinion, political parties, the electoral system and the legislative process. The course will examine in detail the judicial history of these issues. In particular, the role of the Supreme Court will be studied in-depth. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**PL 231**
**Personality, Power and Politics**
**4 credits**
A study of eight historical personalities (Napoleon, Bismarck, Lenin, Hitler, Gandhi, Mao Zedong, Mandela, and Gorbachev) whose political ideas have contributed to the contemporary debate concerning the origins of the modern world. Special emphasis will be placed on leadership concepts, models and techniques, as they apply to the formation of mass political movements. The course will make use of films, journalistic

accounts and historical commentary to foster an interdisciplinary approach to the study of political issues and events. Fulfills the Social and Psychological Perspective of the General Education requirements. (Semester varies)

**PL 240**
**Introduction to Communication, Politics and Law**
**4 credits**
This interdisciplinary course is designed to introduce students to the political-legal communication field. Emphasis is placed on our legal system and constructing and communicating arguments. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**PL 328**
**Political Thought**
**4 credits**
An analysis of the evolution of political theory from early Greece to the present. Emphasis is placed on the formation of the Western political tradition and the relationship of political theory to the development of absolutism, constitutional monarchy, liberal democracy and socialism. The course will also address the issues of idealism and realism in political thought, individual rights versus the needs of the collective, and the relation of these considerations to the emergence of totalitarian political ideologies. Fulfills the Ethics and Values Perspective of the General Education requirements. (Semester varies)

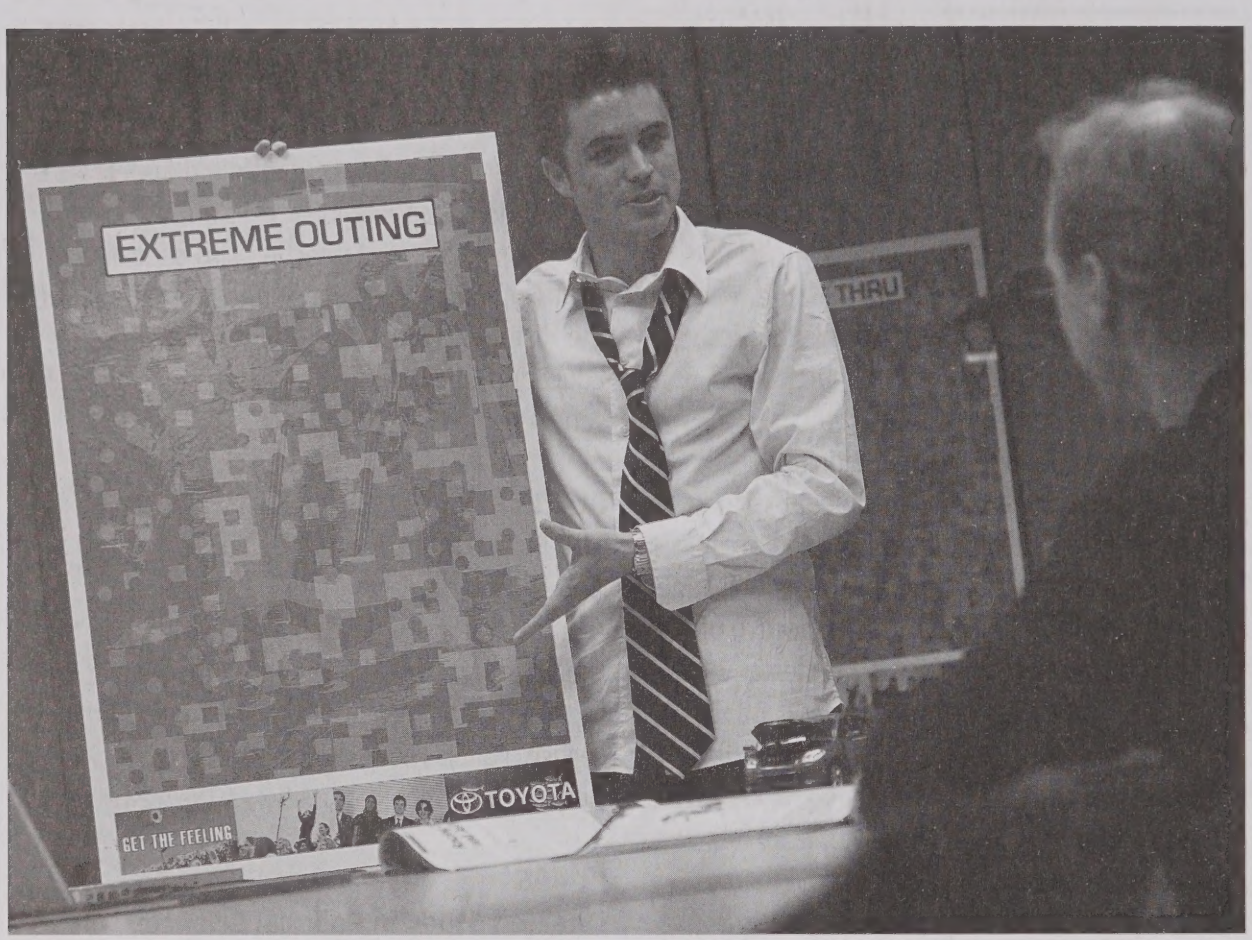
**PL 332**
**Civil Rights**
**4 credits**
The course is a review of the United States Constitution, congressional legislation and Supreme Court cases affecting and controlling minority rights from 1776 to the present. Fulfills the Historical Perspective and the General Education U.S. Diversity requirements. (Semester varies)

**PL 333**
**The First Amendment**
**4 credits**
A study of law relating to communication in the United States. Includes the First Amendment, the Federal Communication Commission and political speech. Fulfills the Historical Perspective of the General Education requirements. (Semester varies)

**PL 498**
**Directed Study in Political Science**
**2 or 4 credits**
Individual projects planned in collaboration with the instructor to meet students' specific interests within the Political Science. Prerequisite: 3.0 GPA and permission of instructor and department chair.

# School of Communication

## Department of Marketing Communication




*Associate Professors Edgar, Montepare (Chair) and Vogel; Assistant Professors Lellis, Lieb, Worrell and Youn; Executives-in-Residence Anderson, Baehr, Ikeler, Hodges, Quintal, Rowean and Waters.*

## Mission

Course offerings in the Department of Marketing Communication prepare students for careers in the integrated fields of advertising, public relations, brand communications, direct/database marketing, sales, promotions and e-commerce. The major is grounded in a core of courses in integrated marketing communication, consumer behavior, and campaign planning and implementation. The goal is to prepare professional communicators who are creative, strategic, and ethical – who understand the power of communication to influence attitudes and behaviors, and who are able to design and manage strategic for diverse profit and non-profit organizations and clients.

Rooted in applied communication studies, the social sciences, and business administration our program balances solid grounding in theory with practical training in professional skills. Along with class work, students undertake internships that help develop and apply their knowledge in the working world. Most courses take place at the Boston campus, but students can also do coursework and internships in global locations such as Los Angeles, the Netherlands, and Taiwan.

The Department of Marketing Communication is committed to providing professional-level experiences for its students, by supporting participation in EmComm, a faculty-supervised and student-run integrated marketing communication firm that works for clients in the greater Boston community, PRSSA, the student chapter of the National Public Relations Society of America, and AMACC, the student chapter of the American Marketing Association.

The faculty is committed to the following educational objectives:

- To develop students' potential as planners, managers, and creative designers of marketing communication strategies.
- To develop qualitative and quantitative research skills for application to various marketing communication fields.
- To provide an understanding of the ethical, historical, theoretical and critical bases of the integrated marketing communication process in the global environment.
- To foster, maintain and develop interdisciplinary study for students and faculty.
- To develop the student as a lifetime learner.

## Programs

### Marketing Communication: Advertising and Public Relations

The Marketing Communication: Advertising and Public Relations program prepares students for careers and advanced study in distinct, but related fields of marketing communication in profit and not-for-profit contexts. The curriculum is developed through core and elective courses that combine theory and practice. Core courses reflect a guiding philosophy that marketing communication professionals must optimize the contribution of different communication disciplines when developing persuasive programs. Therefore, the core courses emphasize fundamental elements of marketing, advertising and public relations as well as how they interact in communication programs. Students use elective courses in the program to develop a deeper understanding of how public relations or advertising programs are built.

**Required Marketing Communication Courses**

| | |
|---|---|
| MH200<br>4 Credits | Communication, Media & Society |
| MT207<br>4 Credits | Statistics |
| MH255<br>4 Credits | Principles of Marketing |
| MH257<br>4 Credits | Principles of PR or MH 259 Principles of Advertising |
| MH258<br>4 Credits | Principles of Integrated Marketing Communication |
| MH302<br>4 Credits | Media Planning |
| MH303<br>4 Credits | Research Methods |
| MH315<br>4 Credits | Consumer Behavior |
| MH354<br>4 Credits | Writing for Marketing Communication |
| MH401<br>4 Credits | Strategy & Creative Planning for IMC |
| MH404<br>4 Credits | Campaign Planning |
| 8 Credits | Marketing Communication Electives or Specialization Courses |
| | **Total credits: 52** |

**Suggested Specializations within the Marketing Communication Major:**
complete 3 courses in one of the following areas:

**Specialization in Public Relations:**

| | |
|---|---|
| MH257<br>4 Credits | Principles of Public Relations |
| MH356<br>4 Credits | Media Relations |
| MH471<br>4 Credits | Topics in Marketing Communication |
| MH499<br>4 Credits | Internship in Public Relations |

**Specialization in Advertising:**

| | |
|---|---|
| MH 259<br>4 Credits | Principles of Advertising |
| MH 308<br>4 Credits | Design & Layout |
| MH 309<br>4 Credits | Copywriting |
| MH 340<br>4 Credits | Sales Promotion/Special Event Mgt. |
| MH 471<br>4 Credits | Topics in Marketing Communication |
| MH 499<br>4 Credits | Internship in Advertising |

**Specialization in Entertainment Marketing:**

| | |
|---|---|
| MH 257<br>4 Credits | Principles of Public Relations |
| MH 259<br>4 Credits | Principles of Advertising |
| MH 444<br>4 Credits | Entertainment Marketing |
| MH 471<br>4 Credits | Topics in Marketing Communication |
| MH 499<br>4 Credits | Internship in Entertainment Marketing |

**Minor Programs**

The Department of Marketing Communication offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. All minors require a minimum of 16 credits, 12 of which must be taken at Emerson. Credits for Entrepreneurship must all be taken at Emerson. Entrepreneurship courses may not be applied toward the Marketing Communication major.

**Entrepreneurial Studies**

Students are required to take:

| | |
|---|---|
| MH 472<br>8 Credits | Entrepreneurship I |
| MH 473<br>8 Credits | Entrepreneurship II |

**Marketing Communication: Advertising and Public Relations**

Students are required to take:

| | |
|---|---|
| MH 255<br>4 Credits | Principles of Marketing |
| MH 258<br>4 Credits | Integrated Marketing |
| MH 354<br>4 Credits | Writing for Marketing Communication |
| MH 257<br>4 Credits | Principles of Public Relations |
| | or |
| MH 259<br>4 Credits | Principles of Advertising |

## Marketing Communication Courses

**MH 200**
**Communication, Media and Society**
**4 credits**

An introduction to basic concepts and theories about communication, and the media as applied to the field of marketing communication. The course covers a variety of mass communication frameworks and examines the main influences on the development of advertising and public relations. Case studies, readings, and lectures relevant to the role and history of mass communication, advertising and public relations are discussed and evaluated. Majors are required to complete this in the first year.

**MH 255**
**Principles of Marketing**
**4 credits**

This course is an introduction to marketing and processes for developing strategy directed at customers, consumers, and publics. The course focuses upon the delineation of marketing strategy and identification of target markets, actions necessary to the development of marketing strategies. Students will examine all elements of the marketing mix including product development

and management, pricing, distribution and communication. Marketing communication elements including advertising, public relations, direct/database marketing, sales promotion, event management, and interactive marketing are explored and their implementation discussed. The course utilizes case studies and/or projects to emphasize the importance of a customer-centered orientation and the planning process, particularly as they affect marketing communication.

**MH 257**
**Principles of Public Relations**
**4 credits**
This course is an introduction to the field of public relations—its history, current practices and challenges, and future trends. The course covers the fundamentals of public relations including the relationship practitioners have with both internal and external publics who are affected by, and affect, an organization's actions. The course examines how public relations and publicity fit into the larger context of marketing communication from a strategic perspective. Students will learn about media relations, publicity, community relations, public and governmental affairs, financial relations, development and fundraising, and special events. Prerequisite: MH258.

**MH 258**
**Principles of Integrated Marketing Communication**
**4 credits**
This course introduces basic concepts in the fields that comprise IMC: public relations, advertising, event management, direct marketing, sales promotions, and e-communication. Emphasis is placed on the unique contribution each gives to a communications program for organizations, as well as how they work together in an integrated plan. The course uses readings, cases, and exercises to highlight marketing communication concepts and their practice. Prerequisite for majors: MH200, MH255 and Sophomore standing; for non-majors: MH255 and Sophomore standing.

**MH 259**
**Principles of Advertising**
**4 credits**
Advertising is any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor. In this course, students will learn about advertising strategy including how to set advertising objectives, establish an advertising budget, determine the message to be disseminated, identify the media through which the message will be disseminated, and evaluate an advertising program. Students will be exposed to both the creative aspects of advertising as well as the managerial considerations inherent in the implementation of advertising strategy. Mini-projects and applications are used in this course. Prerequisite: MH258.

**MH 302**
**Media Planning**
**4 credits**
This course teaches the student about media research, planning, and buying. Target market analysis, research tools, media and vehicle analysis, buying techniques, negotiation, and computer applications are areas of concentration in the course. Prerequisite: MH258 and Junior standing

**MH 303**
**Research Methods**
**4 credits**
Students are introduced to the research process, from problem definition to survey design, sampling, data analysis, and interpretation of results. In addition, students will examine qualitative research (e.g., focus group interviews) and secondary data analysis. Students participate in a research project or application. Prerequisite MH258; Prerequisite or Corequisite MT207.

**MH 308**
**Design & Layout**
**4 credits**
This course introduces students to the principles of design/layout in marketing communication strategies. Students learn conceptual and computer software skills (e.g., Adobe Photoshop, etc.) and the application of these skills through projects and portfolio development. Prerequisite: MH 259.

**MH 309**
**Copywriting**
**4 credits**
This course focuses on developing and understanding the concept in the marketing communication strategy. Students learn elements of copywriting and test their skills through development of copy. All students can expect to have copywriting samples for their portfolios by semester end. Prerequisite: MH259. (Semester varies)

**MH 315**
**Consumer Behavior**
**4 credits**
An introduction to theories of consumer behavior with an emphasis on practical application of theory to various marketing contexts. The course will survey theories from several disciplines including communication, marketing, cultural anthropology, economics, sociology and psychology. Case studies will be used extensively. Our goal is to highlight the complexity of consumer decision-making and the multiplicity of elements that inform it. Prerequisite: MH258.

**MH 321**
**EMCOM**
**1 non-tuition credit**
EmComm is a student-run, not-for-profit, integrated marketing agency that offers local businesses professional services within the areas of public relations, marketing, and advertising. During the semester, students work toward the achievement of their client's communication goals while enriching their educational growth and professional portfolios. EmComm is also a co-curricular activity.

**MH 340**
**Sales Promotion/Special Event Management**
**4 credits**
This course addresses a growing area of marketing communication that encompasses all of the non-recurring events that organizations use to affect behavior. Sales promotion encompasses special events, trade promotions (e.g., price discounts, feature advertising, in-store displays, trade shows), and consumer promotions (e.g., coupons, give-aways, exhibits, trade shows). Students learn how to develop and execute sales promotion activities. Prerequisite: MH257 or MH259. (Semester varies)

**MH341**
**Creative Principles and Practice**
**4 credits**
This course is designed to explore the nature of creative thinking and creative problem solving within the context of marketing communication messages. Students learn the creative thinking skills used in the development of marketing communication strategies, with a particular emphasis on the creative function (art direction and copywriting) of an agency. Students will be required to demonstrate these skills through course projects. Prerequisites: MH258 and either MH 257 or MH259. (Fall semester)

**MH 354 Writing for Marketing Communication**
**4 credits**
This course is a comprehensive survey of writing techniques for marketing communication. Writing assignments include news releases, brochures, speeches, visual presentations, company and

governmental publications, press kits, memos, newsletters, public service radio and television spots, and Internet communications. Prerequisite or Corequisite: MH 258.

**MH 356**
**Media Relations**
**4 credits**
This course will provide students with a broad understanding of media management, including: basic marketing and management communication documents, sources, interviews, spin, crisis communication, ethics, international media relations, interactive media strategies and analyses of current media-related issues. Prerequisite: MH 257. (Fall semester)

**MH 401**
**Strategy & Creative Planning for IMC**
**4 credits**
This course emphasizes important issues in managing communication campaigns. Students learn how strategy guides other decisions in communication plans and gain practice in developing objectives, strategies and tactics. Attention is also given to creative concepts and strategy as part of communication planning. Materials in the course include cases, exercises, and conceptual reading. Prerequisites: and MH 258, MH303, MH354 and Junior standing.

**MH 404**
**Campaign Planning**
**4 credits**
This course involves students in the development and execution of marketing communication strategies for an existing organization and/or brand. The spring semester course is designed around the American Advertising Federation's annual competition. Prerequisites: MH401.

**MH 444**
**ISM: Entertainment Marketing**
**4 credits**
The course examines marketing communication strategies used to solve problems or pursue opportunities in the arts and entertainment industries. Students must develop a marketing communication plan for an existing arts or entertainment organization. Industry professionals including the sponsor of this course, Ms. Irma Mann, judge student plans and select the best plan for an award. Prerequisites: MH258, MH401 and Senior standing. (Spring semester)

**MH 471 Topics in Marketing Communication**
**4 credits**
Special topics in business and/or cutting-edge issues in integrated marketing communication, advertising and public relations. Prerequisite varies by topic. May be repeated for credit if topics differ. (Semester and topic varies)

**MH 472**
**Entrepreneurship I**
**8 credits**
An introduction to and intensive immersion in the process of creating and launching a new venture. Students will learn the history and process of entrepreneurship as they explore creative problem solving, innovative thinking, and ethics. Relevant marketing and public relation strategies are presented in addition to basic financial, business, and human resource issues. The classroom experience provides opportunities for students to work with experts in the business world. Entrepreneurship courses may not be applied toward the Marketing Communication major. Prerequisites: Junior or senior standing and permission of instructor. (Fall semester)

**MH473**
**Entrepreneurship II**
**8 credits**
An advanced immersion in the process of creating and launching a new venture. Students will learn about business planning, marketing research, sales and marketing, legal issues, negotiation practices, and business conduct and further develop public speaking and interpersonal communication skills relevant to starting and managing a business. The classroom experience provides opportunities for students to work with experts in the business world. Entrepreneurship courses may not be applied toward the Marketing Communication major. Prerequisites: MH 472. (Spring semester)

**MH 498**
**Directed Study in Marketing Communication**
**2 or 4 credits**
Individual academic projects are planned in collaboration with full-time faculty members to meet students' interests that are not satisfied by existing courses. Students must submit a proposal for study that includes learning objectives, evaluation methods, and a bibliography before a directed study is approved. All proposals must be approved in the semester preceding the semester in which the student wants to complete a directed study. This proposal cannot be a substitute for a course that is in the catalog. Prerequisites: 3.0 GPA and permission of faculty member and Chair of the Department of Marketing Communication.

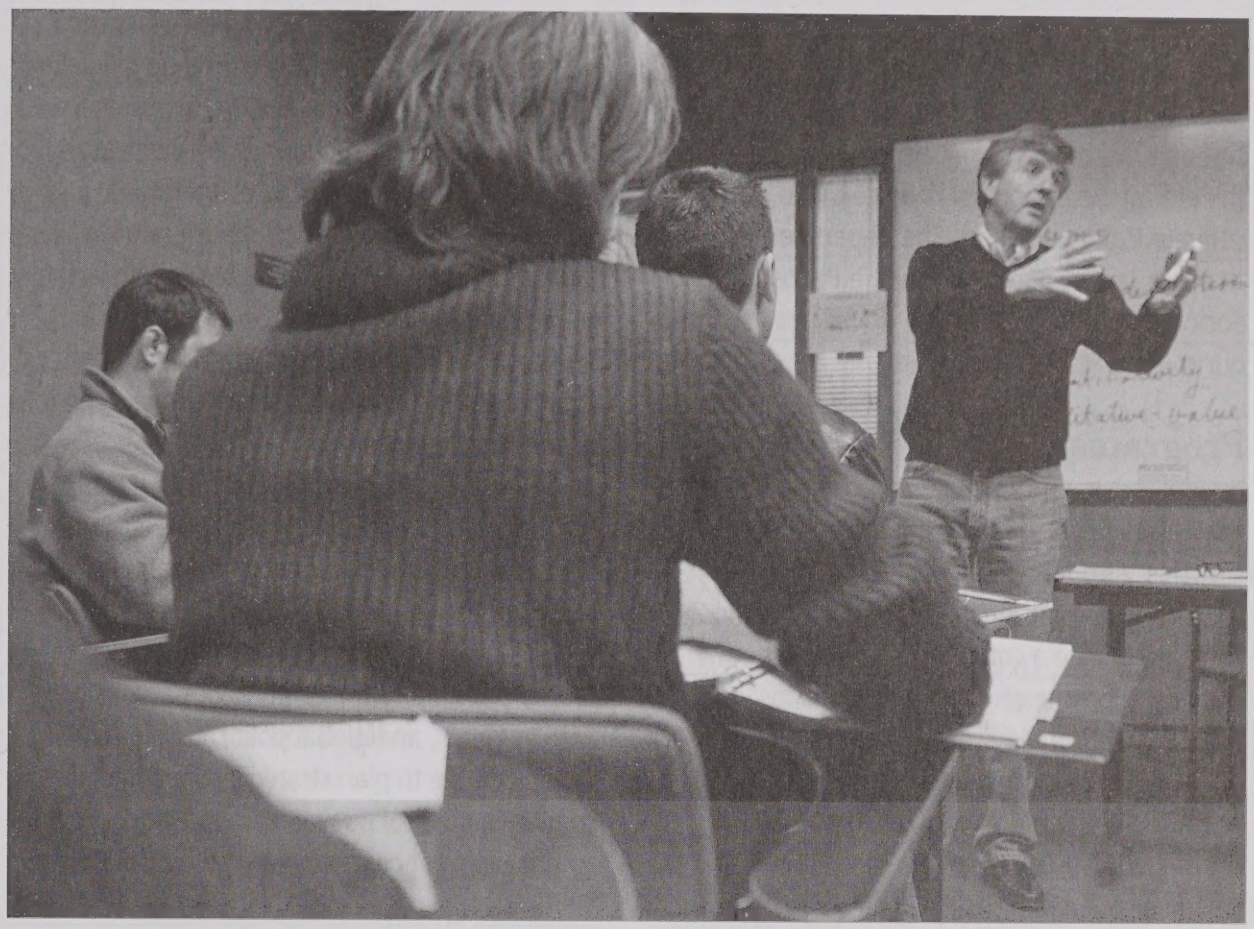
**MH 499 Internship in Marketing Communication**
**4 or 8 credits**
Students complete field work in the area of marketing communication. Students maintain regular contact with the internship coordinator during the semester, and submit reflective papers as assigned. Prerequisite: junior or senior standing, a grade point average of 2.7 or above, and permission of instructor. A 4-credit internship requires 16 hours a week over a 12 week period and an 8-credit internship requires 32 hours a week over a 12 week period. No more than eight credits of internship and no more than 12 credits of any combination of internship, directed project and directed study may be applied to the total graduation requirements. Students must participate in the Internship Experience Workshop offered through Career Services, prior to the start of the internship, and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, CA Area must be enrolled in the Emerson Los Angeles Program.

## Economics Course

**EC 203**
**Principles of Economics**
**4 credits**
An introduction to the basic concepts, theories and principles of micro- and macroeconomics. Includes analysis of prices, output, and income distribution through the interaction of households and business firms in a free enterprise economy as well as the study of national economic performance factors such as national income and employment, monetary and fiscal policy, recession, government spending and taxation, and international trade and payments. Fulfills the Social and Psychological Perspective of the General Education requirement. (Fall semester)

# School of Communication

## Department of Organizational and Political Communication



*Professors Glenn and Swope; Associate Professors Anderson, Baeten, Hollingworth, Payne, and Weiler; Assistant Professors Binkley, Gallant, Srinivas, and Stark; Scholar-in-Residence Linda Peek Schacht (Acting Chair); Lecturers Buckley, Edelstein, Erickson, Johnson, Keyes and Vietzke.*

## Mission

Excellence in communication contributes to success in all aspects of personal, professional, and civic life. The Department of Organizational and Political Communication's programs are designed for students who plan to work in the public, private, or non-profit sector as ethical, effective communication professionals. Students concentrate on communication theory, research, and practice in a variety of contexts, including public speaking, conflict resolution, management, political campaigns and government, and corporate public affairs. The curriculum helps students develop the leadership strategies needed to make a difference in contemporary society. Rooted in the humanities and social sciences and in the mastery of speaking and writing skills, our programs balance a solid grounding in theory with practical training in specific professional skills. Along with class work, students undertake internships that help develop and apply their knowledge in the work environment. Most courses take place at the Boston campus, but students can do coursework and internships in a variety of locations including Washington and Los Angeles.

The Department of Organizational and Political Communication is committed to ensuring that all Emerson students master deliberative communication skills that reflect the oral tradition and promise of the College and that prepare students for leadership in a global environment. Students learn to research points

of view competently, analyze them intelligently, articulate them clearly and persuasively, and advance them through communication strategies. Through this process, they also learn to appreciate the ethical dimensions of their own and others' communication practices. The Department is home to faculty and curriculum in Philosophy and Sociology, and these cognate disciplines inform our communication curriculum.

## Programs

### Political communication: leadership, politics, and social advocacy

This program is designed for the student who wants to pursue a communication career in the public, private or non-profit sector, as a communication advisor to leaders and organizations, working as a press secretary or communication director. Its focus is for the student who wants to be a leader in communication and public affairs in government, business, or the non-profit world, and for the student who wants to help change the world by serving as an advocate on a particular social issue or issues. Students whose career plans include graduate, law or other professional school, will find this program designed for their needs.

The Department of Organizational and Political Communication offers an undergraduate major, Leadership, Politics, and Social Advocacy, which lays the foundation for careers in which communication and leadership issues are paramount.

Leadership, Politics, and Social Advocacy offers a core curriculum that is balanced to give the necessary theory and the practical skills for effective, ethical communication in a changing and complex media environment The core curriculum is taught by faculty with national and international experience in conflict resolution and negotiation, leadership, and the classical and contemporary roots of the rhetoric of leaders and worldwide social movements. Students learn how to conduct, interpret, and communicate public opinion research. They learn seminal and cutting-edge communication theory, informed by global and technological change. We couple the theory with the written, oral, and creative skills necessary to be an excellent, effective, and ethical communicator in any arena—government, politics, business, or non-profit.

The curriculum is designed to provide in-depth exposure to the following areas of learning:

Knowledge of political systems: You should be able to understand the complexities of local, state, national, and global political systems. You should be able to plan strategic communication to achieve political goals taking into account the contingencies of contemporary political systems.

Communication theory: You should understand how communication works and what principles underlie effective, ethical communication between and among diverse individuals and groups and across levels, media, and contexts.

Writing: Using clear, appropriate language, you should be able to write effective speeches, position papers, project/grant proposals, and issue analyses.

Oral communication: You should be able to prepare and present briefings and campaign speeches, participate effectively in debates, manage conflicts productively, negotiate issues, participate in press conferences, and lead decision-making meetings.

Critical thinking: You should be able to study and understand complex policies, issues, and deliberative processes, analyze audiences, and design strategic communication campaigns.

Media literacy: You should be able to use media effectively to gather and share information and manage persuasive communication efforts. You should understand how to use print, video, audio and how to work effectively through television, radio, e-mail, internet, and telephone.

Research: You should be able to analyze issues and policies, conduct surveys and public opinion polls, conduct literature reviews of political and social issues, and read and interpret social scientific research.

**Curriculum (44 credits total)**

8 core courses 32 credits
3 electives from the list below 12 credits

Students in the Leadership, Politics and Advocacy major must complete the following courses:

| | |
|---|---|
| OP 200<br>4 Credits | Communication and the Political World |
| OP 263<br>4 Credits | Argument and Advocacy |
| OP 266<br>4 Credits | Conflict and Negotiation |
| OP 303<br>4 Credits | Politics, Advocacy & Public Opinion Research |
| OP 320<br>4 Credits | Communication Theory for Leading Change |
| OP 345<br>4 Credits | The Public Affairs Matrix: Media, Politics & Advocacy |
| OP 357<br>4 Credits | Leadership |
| OP 475<br>4 Credits | Capstone in Leadership, Politics & Social Advocacy |

**Total credits: 32**

Three courses are to be selected from the following list below. Departmental advising is available to assist students in developing a specialization with their elective courses, such as leadership, electoral politics, or social advocacy.

| | |
|---|---|
| OP 203<br>4 Credits | Intercultural Communication |
| OP 310<br>4 Credits | Campaign Management |
| OP 330<br>4 Credits | Management & Communication |
| OP 343<br>4 Credits | Rhetorical Theory: Audience Analysis |
| OP 344<br>4 Credits | Rhetoric of Social Movements |
| OP 410<br>4 Credits | Language, Symbols & Political Communication |
| OP 422<br>4 Credits | Politics and Comedy: Subversive laughter |
| OP 423<br>4 Credits | Crisis Communication |
| OP 471<br>4 Credits | Topics in Leadership, Politics & Social Advocacy |
| OP 498<br>4 Credits | Directed Study |
| OP 499<br>4 Credits | Internship |
| PH 300<br>4 Credits | Community, Communication and Public Policy |
| SO 300<br>4 Credits | Community, Identity, and Social Advocacy |

**Total hours: 44**

Students are also required to take PL 225, American Government and Politics as the Historical Perspective of the General Education Requirements.

| Recommended outside Electives: | |
|---|---|
| HI 203<br>4 Credits | Social Movements in the Age of Liberalism |
| PH 110<br>4 Credits | Ethics and Justice |
| PL 220<br>4 Credits | International Politics |
| PL 231<br>4 Credits | Personality, Power, and Politics |
| PL 328<br>4 Credits | Political Thought |
| PL 332<br>4 Credits | Civil Rights |
| PL 333<br>4 Credits | The First Amendment |
| PS 303<br>4 Credits | Organizational Behavior |

## The Undergraduate Major in Communication Studies

The Communications Studies major is under revision and will be available under a new name to the entering class of 2008. The new major will emphasize the development of individual communication competencies that amplify one's individual voice towards the goal of engaged citizenship. Grounded in the liberal arts of rhetoric and philosophy, and adapted to global and technological change, the major will prepare students to pursue careers as principals in both public and private sectors –as mediators, advocates, lawyers, diplomats, political candidates and elected officials, commentators, and others who frame and engage the public conversation or negotiate diplomacy and collaboration through their individual voices. Fall 2007 freshmen interested in this new major should choose communication studies as their entering major and can contact the department for more information.

## Organizational and Political Communication Signature Semesters

Three Signature Semesters distinguish Emerson's Department of Organizational and Political Communication from other political science and communication programs. Because of the Department's focus on experiential learning as a complement to scholarship, juniors and seniors with the required grade point average are encouraged to take advantage of one of three intensive internship semesters. These semesters are designed to allow maximum involvement in the internship experience.

**The Civic Engagement Semester** focuses on social advocacy and community building in Massachusetts. Students register for eight credits of internship, and choose two four-credit courses from our civic engagement and social advocacy options in communication, philosophy, and sociology. Recommended courses include PH 203 American Philosophy and Civic Engagement; OP 344 Rhetoric of Social Movements; PH 300 Community, Communication and Public Policy, SO 300 Community, Identity and Social Advocacy. OP 263 Argument and Advocacy and OP 266 Conflict and Negotiation are prerequisites. Students also may use this option for their last semester with OP 475 Capstone in Leadership, Politics, and Social Advocacy as one of the two courses.

**The Presidential Campaign Semester** is offered in the year before and the year of a U.S. Presidential campaign. In fall of the year before the election year, students register for eight credits of internship with placement in a presidential campaign's New Hampshire office, taking advantage of Boston's proximity to this early primary. Participating juniors and seniors also register for four credits of directed study and an intensive four credit political communication

practicum course designed for this semester to allow for a full focus on the campaign as a learning experience. This semester will be offered in the year of a Presidential election as part of the Washington semester. (In non-presidential campaign years, the MA gubernatorial race may be substituted.)

**The Emerson Washington Semester** may be taken in the junior or senior year. Leveraging Emerson's alumni network and faculty contacts in the U.S. capital, the department matches internships with the student's career goals in social advocacy, government, politics, or corporate public affairs. Students register for eight credits of internship and three other classes, including a political communication practicum and an international relations course.

**OPC faculty members advise students on which semester best meets their learning and career goals. Students must have the required grade point average and complete the Career Services Internship Workshop to participate.**

### Minor Programs

The Department of Organizational and Political Communication offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. All minors require a minimum of 16 credits. Students may count up to 8 credits from the General Education Requirements toward a minor. Specific requirements are detailed below:

### Minor in Leadership and Management (four courses, 16 credits).

Students are required to take:

| | |
|---|---|
| OP 330 | Management and Communication |

Plus any three of the following:

| | |
|---|---|
| OP 203 | Intercultural Communication |
| OP 266 | Conflict and Negotiation |
| OP 357 | Leadership |
| PS 303 | Organizational Behavior |

### Minor in Political Communication (four courses, 16 credits)

This minor provides the student with an interdisciplinary background in communication, politics, and law.

Students are required to take:

| | |
|---|---|
| OP 200 | Communication and the Political World |

Plus three of the following:

| | |
|---|---|
| OP 263 | Argument and Advocacy |
| OP 266 | Conflict and Negotiation |
| OP 357 | Leadership |
| OP 344 | Rhetoric of Social Movements |
| OP 422 | Politics and Comedy: Subversive Laughter |
| OP 471 | Topics in Leadership, Politics, and Advocacy |
| PH 300 | Community, Communication and Public Policy |
| SO 300 | Community, Identity, and Social Advocacy |

### Minor in Sociology (four courses, 16 credits)

Students are required to take any four of the following:

| | |
|---|---|
| SO 150 | Principles of Sociology |
| SO 200 | Communities and Race Relations |
| SO 206 | Gender in a Global Perspective |
| SO 207 | Dance, Ritual, and Society |

| | |
|---|---|
| SO 208 | Visual Society |
| SO 300 | Community, Identity, and Social Advocacy |
| SO 303 | Culture and Power |
| SO 320 | Sociology of Everyday Life |
| SO 360 | Deviance and Social Control |

With the permission of the minor advisor, certain Institute courses may count towards the Sociology minor. Examples include IN 123 Ritual and Performance and IN137 Boston's Movers and Shakers.

**Minor in Philosophy**
**(four courses, 16 credits)**
Students are required to take any four PH courses. With the permission of the minor advisor, certain Institute courses may count towards the Philosophy minor. Examples include IN 116 Ways of Knowing: Philosophy in Literature and IN 124 Truth and Narrative.

## Communication Courses

**OP 100**
**Fundamentals of Speech Communication**
**4 credits**
An introduction to the basic concepts, theories and principles of oral communication as applied to a speaking situation. The course develops competence in oral communication through performance and critical analysis of student skills in a variety of speaking formats. Audience analysis, content discovery, communication strategies, arrangement of ideas, the use of evidence and reasoning to support claims, language and style, voice and other delivery skills and ethical considerations will be explored in this course. Fills the General Education Oral Communication requirement.

**OP 200**
**Communication and the Political World**
**4 credits**
An introduction to the study of communication, power, and politics in contemporary life. Consideration of theory and research in communication that help us understand how power relationships are constituted, negotiated, and changed. (Fall semester)

**OP 203**
**Intercultural Communication**
**4 credits**
Analysis of readings in intercultural communication. The course focuses on verbal and nonverbal customs of various cultures as information from both a cultural and language perspective. Each semester focuses on specific topics or cultures. Background in other cultures helpful, but not essential. Fulfills the General Education Global Diversity requirement.

**OP 262**
**Professional Communication**
**4 credits**
Includes the study and practice of rhetorical argument, proof, ethics, style and delivery in performance and analysis of speeches. Projects include use of professional communication situations and video/audio aids and new technology to enhance the rhetorical effectiveness in message preparation, development and delivery. (Semester varies)

**OP 263**
**Argument and Advocacy**
**4 credits**
Study of the art of advocacy. Students develop the logical, organizational and research skills that debate and other forms of oral and written advocacy require. Assignments include participation in debates about current political and legal controversies. Critical thinking skills are emphasized as tools both for advocates and audiences.

**OP 264**
**Oral Presentation of Literature**
**4 credits**
The oral performance of literature (poetry, prose and drama) as the art of understanding and communicating a text's meaning to an audience is the focus of this course. Objectives include exploring the aesthetic dimensions of literature and its performance, and developing critical skills in interpreting texts and evaluating performed literature. Fulfills the Literary Perspective of the General Education requirements.

**OP 265**
**Professional Voice and Speech**
**4 credits**
This course helps the student to train his/her voice and develop a wide range of controls in pitch, volume, and quality to meet the voice and speech needs of journalism, public speaking, and interpretation. International students are encouraged to enroll in this class if they are interested in accent reduction.

**OP 266**
**Conflict and Negotiation**
**4 credits**
Study of conflict theory and principles and practices of dispute resolution. Includes everyday conflict, negotiation, mediation, arbitration, and alternative dispute resolution systems. Emphasis on interpersonal skills development.

**SO 300**
**Community, Identity, and Social Advocacy**
**4 credits**
Theory and practice of effective, ethical communication on behalf of constituent groups. Needs assessment, resource identification, development (including grant writing), public advocacy, and program review. Prerequisite: Sophomore standing. (Semester varies)

**PH 300**
**Community, Communication and Public Policy**
**4 credits**
Studies in political philosophy, especially debate between liberalism and communitarianism. Prerequisite: Sophomore standing. (Semester varies)

**OP 303**
**Politics, Advocacy and Public Opinion Research**
**4 credits**
Study of the research process, from problem definition to survey design, sampling, data analysis, and interpretation of results. Development of skills in reading and interpreting social scientific research and conducting forms of research pertinent to public and political communication needs. Prerequisite: OP200.

**OP 310**
**Campaign Management**
**4 credits**
Primary focus will be on electoral campaigns but with attention to persuasive campaigns in general. Includes political advertising. Prerequisites: OP 200 and OP 266. (Semester varies)

**OP 320**
**Communication Theory for Leading Change**
**4 credits**
Investigation of classical and contemporary theories of political communication, with an emphasis on the utility of theory in mass- and multi-mediated communication contexts. Discussion of the application of theory to these domains, including an examination of how conceptions of the citizen, democracy, aesthetics, morality and "culture" are established and maintained vis-à-vis a number of different modes of communication. Prerequisites: OP 200 and OP 263 or OP 266.

**OP 321**
**Community Debate**
**1 non-tuition credit**
Promoting political empowerment by mentoring middle and high school students in developing argumentation skills. Prerequisite: OP 263 Argument and Advocacy. Repeatable up to a total of 4 credits.

**OP 322**
**Competitive Debate**
**1 non-tuition credit**
Research, practice and participation in intercollegiate debate. Prerequisite: OP 263 Argument and Advocacy. Repeatable up to a total of 4 credits.

**OP 323**
**Discussion Facilitation: Conversations on Race**
**1 non-tuition credit**
Training for participation in and co-facilitation of Campus Conversations on Race (CCOR). Recommended prerequisite or co-requisite: OP 266. NOT REPEATABLE FOR CREDIT.

**OP 330**
**Management and Communication**
**4 credits**
An introduction to the fundamental principles of management in profit, non-profit, and government settings. Special emphasis is placed on humanistic and systems approaches, communication skills and theory, and national and global trends. Sample topics include planning, organizing, staffing, decision making, and leading. The case method is applied. Prerequisite: Sophomore standing.

**OP 343**
**Rhetorical Theory: Audience Analysis**
**4 credits**
Study of classical theorists of rhetoric on speaking and writing well. Emphasis on the practical application of classical theory to contemporary rhetorical situations. In-class oral performances and several written assignments required. Fulfills the Social Psychological Perspective of the General Education requirements. Prerequisites: OP 200 and OP 263 or OP 266 and junior standing. (Spring semester)

**OP 344**
**Rhetoric of Social Movements**
**4 credits**
Critical examination of prominent rhetorical texts and events that have shaped political processes and relationships. Application of insights to contemporary contexts and issues. Fulfills the General Education U.S. Diversity requirement. Prerequisites: OP 200 and OP 263 or OP 266. (Fall semester)

**OP 345**
**The Public Affairs Matrix: Media, Politics & Advocacy**
**4 credits**
An advanced study of the interplay of media, politics, policy, and advocacy. Through historical and contemporary case studies and research, students will examine the variety of constituencies affecting politics and public policy and the role the media play in political, public policy and advocacy debates. Propaganda, its definition and its role in affecting public opinion, is studied. The relationship between the communicator, the media, and other key constituencies is explored with a focus on the ethical, effective use of public affairs. Prerequisites: OP 200 and OP 263. (Semester varies)

**OP 357**
**Leadership**
**4 credits**
Theory and practice of effective, ethical leadership in contemporary political and organizational settings. Includes theories for organizing and motivating people; cross-cultural applications and issues of diversity and communication skills for leadership. Prerequisites: OP 200 and OP 263 or OP 266 and Junior standing.

**OP 380**
**Political Communication Practicum**
**2 credits**
Explication of political communication theories, policies, and practices as they relate to the Washington, D.C. context. This course integrates readings with speakers to fully demonstrate the synergies of theory and practice in the Washington political, government and social advocacy arenas. Prerequisites: OP 200, OP 266, OP 263. Juniors and Seniors only. Offered in conjunction with Washington Semester.

**OP410**
**Language, Symbols, and Political Communication**
**4 credits**
An overview of how political discourse and the resources of language influence audiences. Using the theoretical insights of Kenneth Burke, Murray Edelman, Garry Wills, George Lakoff, and others, students assess the communication of diverse political figures and texts, from Pericles to Ronald Reagan, from the Gettysburg Address to *Mein Kampf*. Students also produce political texts of their own, from speech drafts to "blog" designs, from political advertisements to press releases. Prerequisites: OP 303, OP 343 and junior standing. (Semester varies)

**OP 422**
**Politics and Comedy: Subversive Laughter**
**4 credits**
This course looks at political comedy through the lens of performance studies. Students will survey the history of political commentary by American platform humorists (such as Artemus Ward and Mark Twain), stand-up comedians (Lenny Bruce, Kate Clinton), comedy monologue artists (Spalding Gray, Margaret Cho) and talk-show hosts (Bill Maher, Jay Leno). The course will examine the role of comedy in shaping social and political discourse. Emphasis on developing performance skills. Prerequisite: Junior standing. (Semester varies)

**OP423**
**Crisis Communication**
**4 credits**
This course addresses the increasing importance of managing communication in crisis situations. Topics include definitions, types, classifications, phases, planning, publics, contingency events, time estimating, crisis teams, control centers, working with media, training, and follow through. Crisis scenarios will cover profit, non-profit, and government organizations at the local, regional, national, and/or global level. Several case examples are employed. Prerequisite: Junior standing. (Semester varies)

**OP 471**
**Topics in Leadership, Politics, and Social Advocacy**
**4 credits**
Special topics in political communication. Prerequisites: Junior standing and courses depending on topic. (Semester varies)

**OP475**
**Capstone in Leadership, Politics, and Social Advocacy**
**4 credits**
Advanced theory, research, and practice in political communication. As a key feature of the course, students develop and enhance their portfolios of political communication materials, including the development of two communication campaigns. Prerequisites: Senior standing and completion of OP 200 and OP 303.

**OP 498**
**Directed Study in Leadership, Politics, and Social Advocacy**
**2 or 4 credits**
Individual academic projects are planned in collaboration with full-time faculty members to meet students' interests that are not satisfied by existing courses. Students must submit a proposal for study that includes learning objectives, evaluation methods, and a bibliography before a directed study is approved. All proposals must be approved in the semester preceding the semester in which the student wants to complete a directed study. This proposal cannot be a substitute for a course that is in the catalog. Prerequisites: 3.0 GPA and permission of faculty member and Chair of the Department of Organizational and Political Communication.

**OP 499**
**Internship in Leadership, Politics, and Social Advocacy**
**4 or 8 credits**
Students may count up to eight credits of internship toward the major requirements. Only juniors and seniors with a current 2.7 GPA are eligible. A 4-credit internship requires 16 hours a week over a 12 week period and a 8-credit internship requires 32 hours a week over a 12 week period. No more than eight credits of internship and no more than 12 credits of any combination of internship, directed project and directed study may be applied to the total graduation requirements. Students must participate in the Internship Experience Workshop offered through Career Services, the semester before the internship, and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, CA area must be enrolled in the Emerson Los Angeles Program.

## Ethics, Philosophy, and Religion Courses

**PH 105**
**Introduction to Ethics**
**4 credits**
This course provides an introduction to several of the most important theories on the nature of the good in human conduct. These theories belong to the western philosophical tradition, and include (at least) the work of Plato, Aristotle, Kant, Mill, and others. Fulfills the Ethics and Values Perspective of the General Education requirement. (Semester varies)

**PH 110**
**Ethics and Justice**
**4 credits**
This course will consider ethical theories and theories of justice, especially those related to questions of economic, criminal, political, and social justice. Fulfills the Ethics and Values Perspective of the General Education requirement. (Semester varies)

**PH 112**
**Religion in Eastern Cultures**
**4 credits**
This course will study the origin and development of Hinduism in India; Buddhism in India, China and Japan; Taoism and Confucianism in China; and Shintoism in Japan. The study will include

the reading of original texts, the development of doctrine in each religious tradition, and the literary, artistic, and cultural impact of each religion on Eastern Civilizations. . Fulfills the General Education Global Diversity requirement. (Semester varies)

**PH 200**
**Contemporary Ethics**
**4 credits**
Contemporary ethical issues such as abortion, euthanasia, capital punishment, and affirmative action are examined in light of major theories of ethics and morals from the history of western philosophy. Fulfills the Ethics and Values Perspective of the General Education requirements. (Semester varies)

**PH 203**
**Special Topics in Ethics or Value Theory**
**4 credits**
Topics will be announced prior to each term. May include such topics as: Art and Politics, Media Ethics, Feminist Ethics, Political Philosophy, or Judaism. Fulfills the Ethics and Values Perspective of the General Education requirements. (Semester varies)

**PH 204**
**Environmental Ethics**
**4 credits**
This course considers philosophical ethics in relation to environmental issues. Topics include: religious beliefs as a foundation for environmental commitments, our duties and obligations toward other species, "deep ecology," ecofeminism, economic imperatives versus environmental concerns, and the disproportionate burden of environmental problems borne by certain groups. Fulfills the Ethics and Values Perspective of the General Education requirements. (Semester varies)

**PH 210**
**Narrative Ethics**
**4 credits**
This course will present an overview of classical and modern approaches to ethical theory and uses examples from the worlds of fiction and film to show how ethical theories can be applied. It will connect abstract theory with "real life" through storytelling and story analysis in order to understand and evaluation moral issues. Fulfills the Ethics and Values Perspective of the General Education requirements. (Semester varies)

**PH 300**
**Community, Communication, and Public Policy**
**4 credits**
Studies in political philosophy, especially debate between liberalism and communitarianism. Prerequisite: Sophomore standing. (Semester varies)

**PH 498**
**Directed Study in Philosophy/Religion**
**2 or 4 credits**
This course is intended for students interested in advanced study in specific areas of philosophy or religion. Prerequisites: 3.0 GPA, completion of any Philosophy course and permission of the instructor and department chair.

## Sociology Courses

**SO 150**
**Principles of Sociology**
**4 credits**
This course introduces key sociological concepts and methodologies that provide pivotal tools for critical analysis of the world in which we live. Students practice critical analyses of structures and agents of power focusing on the roles we play in shaping relationships and institutions in our local and global communities. This course

explores our historical biographies that shape our own worldviews. By bringing history to bear on the present – locating ourselves within historical processes – we identify what shapes our sociological imagination. Hands-on approaches extend learning beyond the classroom walls to ensure that theory is linked to practice. Students learn to do and to live sociology as an integral aspect of their individual and community identities. Fulfills the Social and Psychological Perspective of the General Education requirements. (Semester varies)

**SO 200**
**Communities and Race Relations**
**4 credits**
A study of the history and sociology of racial and ethnic groups in the United States, including a consideration of group tensions and aggressions. The course will provide an overview of the social experiences of major ethnic groups who entered the U.S. as well as of selected Native American societies. Modern issues of inter-group relations will also be examined. Fulfills the Social and Psychological Perspective and the General Education U.S. Diversity requirement. (Semester varies)

**SO 206**
**Gender in a Global Perspective**
**4 credits**
An exploration of gender in a comparative and global context. Framed by interdisciplinary perspectives from sociology, anthropology, psychology, and cultural studies, this course examines the social construction of gender across cultures. Globalization is explored as a web of complex forces shaping our gender-construction activities and institutions. Students learn to analyze course readings and other media, apply these to their own gendered experiences, and compare their experiences with those in other cultures. Sites for analysis range from ordinary daily activities involving work, play and intimacy, to institutional structures such as religion, politics, military, media, and the economy. Fulfills the Social and Psychological Perspective and the General Education Global Diversity requirement. (Semester varies)

**SO 207**
**Dance, Ritual and Society**
**4 credits**
A sociological examination of the role played by dance and ritual in creating and challenging societal order in diverse cultures throughout the United Sates and around the globe. Using interdisciplinary and cross-cultural perspectives primarily from sociology, anthropology, and psychology, this course provides an introduction to dance and ritual studies. Emphasis in placed on the impact of dance and ritual practices on both social structure and individual identity. Fulfills the Social and Psychological Perspective of the General Education requirements. (Semester varies)

**SO 208**
**Visual Society**
**4 credits**
This course looks at the visual culture of contemporary societies from a variety of sociological standpoints. ocial theories of economic and cultural change describe the increasing significance of visual images and the decline of texts, oral communication and face-to-face interactions as media of communication. As a macro-level process, the visualization of culture is considered in connection to economic globalization and a shift from production to consumption economies — a process that is examined in a variety of cases from television and web sites to billboards, clothing and window displays. In addition to sociological readings and discussions, students will undertake a series of visual-ethnographic studies, exploring the effects of visual culture (electronic and digital images, video, film, photography and magazine images)

on such social processes as identity, race, sexuality, politics, opportunity, community and tradition. Fulfills the Social and Psychological Perspective of the General Education requirements. (Semester varies)

**SO 300**
**Community, Identity, and Social Advocacy**
**4 credits**
Theory and practice of effective, ethical communication on behalf of constituent groups. Needs assessment, resource identification, development (including grant writing), public advocacy, and program review. Prerequisite: Sophomore standing. (Semester varies)

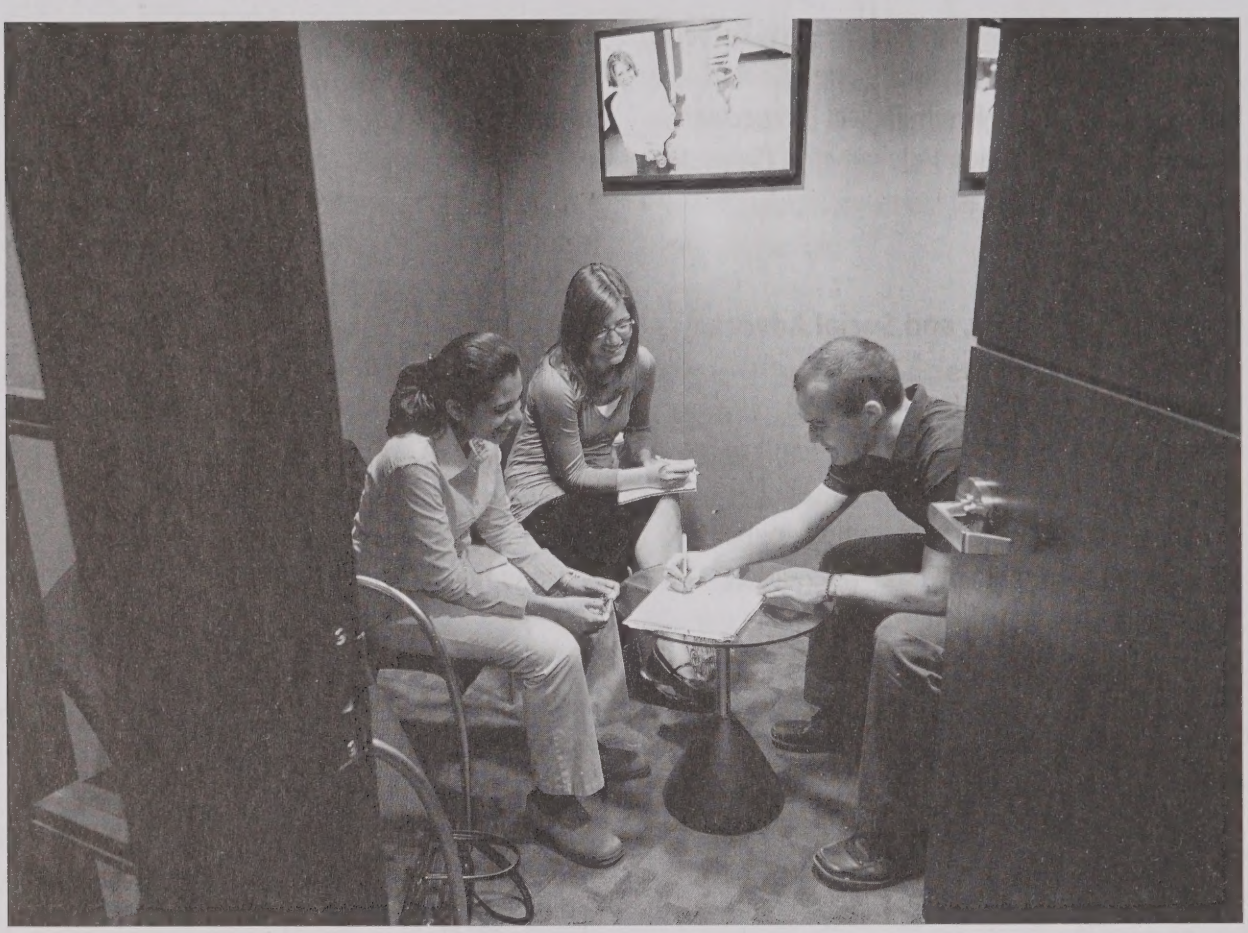
**SO 303**
**Culture and Power**
**4 credits**
An exploration of the production of culture and meaning in everyday life employing perspectives from sociology of culture and cultural studies. Emphasis in given to subjectivity and agency and their relation to social structure. The course focuses on the formation and expression of individual and collective identities and the contestation of ideology in every life activities such as eating, dressing, dancing, watching television, and shopping. Students use ethnography to explore the everyday activities that define their sense of selves and power and give meaning to their world while organizing social institutions and processes. Fulfills the Social and Psychological Perspective of the General Education requirements. (Semester varies)

**SO 320**
**Sociology of Everyday Life**
**4 credits**
This course is designed as an advanced introduction to the Sociology of Everyday Life. The aim is to familiarize students with sociological approaches to the study of language and social behavior in everyday settings, and to equip them with tools for looking at the world of everyday life in new and rather novel ways. In addition to completing assigned readings and attending lectures, every seminar participant will conduct a study of some specific social setting or familiar features of modern urban life. Here, a premium will be placed on gaining direct experience with the setting or phenomenon in question. Additionally, students will be encouraged to use audio, visual, and/or photographic recordings in their studies, and to present their work at various stages in its preparation. Fulfills the Social and Psychological Perspective of the General Education requirements. (Semester varies)

**SO 360**
**Deviance and Social Control**
**4 credits**
A critical examination of various forms of social control and the use of power in constructing normative boundaries, which differentiate normal and deviant perspectives. Special focus on media roles within popular culture. Major areas covered: overviews of differing academic perspectives; specific grand theories evidenced through the sociological imagination; varieties of violent forms; sexual configurations; mental disorders; substance usages; white collar dysfunctions; and governmental-economic forms. Attention to ethical dimensions of choice and change will be accented in each featured subject area through personal self-critique or examination of career roles in chosen media specialties. Fulfills the Social and Psychological Perspective of the General Education requirements. (Semester varies)

**SO 498**
**Directed Study in Sociology**
**2 or 4 credits**
Individual projects planned in collaboration with the instructor to meet students' specific interests within the Social Sciences. Prerequisite: 3.0 GPA and permission of instructor and department chair.

# Institute for Liberal Arts and Interdisciplinary Studies



*Director of Honors Program, Gibson; Scholars-in-Residence Conlon, Sherry, Tocci, Whitney, Williams.*

## Mission

The Institute for Liberal Arts and Interdisciplinary Studies is a center for innovative teaching and scholarship that draws upon the diversity of Emerson's faculty and students and the different disciplinary, intellectual, and creative interests they represent. Its mission is to promote the interdisciplinary study of the liberal arts, to support faculty development and collaboration leading to curricular innovation, and to advance students' theoretical and ethical understanding of the fields of communication and new communication technologies. Institute programs include the Honors Program, the New Pathways First Year Learning Communities, and Service Learning and Community Action. Through the Institute, students may pursue Individually Designed Interdisciplinary Majors, as well as minors in selected fields of interdisciplinary study. The Institute also offers a wide array of First Year and Upper Level courses in fields of interdisciplinary study, such as Performance Studies, Global Studies, Post-Colonial Studies, Urban Studies and Civic Engagement, Women's and Gender Studies, and Digital Media and Culture.

## Honors Program

The Emerson College Honors Program is an intellectual and creative community that provides a four-year, interdisciplinary, collaborative learning experience for undergraduate students of exceptional ability. The program integrates an intellectually challenging liberal arts core

curriculum with specialized study in professional fields of communication and performing arts through interdisciplinary seminars, collaborative research projects, and faculty-directed independent study.

The faculty of the Honors Program is committed to the following goals:

- To introduce students to the interdisciplinary study of literature and cultural theory, while addressing issues of power, social action, and cultural diversity in various multicultural contexts and developing strong writing skills.
- To introduce students to the arts, humanities, and behavioral and social sciences from an interdisciplinary perspective, with an emphasis on critical thought, modes of inquiry, and research methods, as well as consideration of the ethics of acquiring and producing knowledge.
- To facilitate the completion of a capstone project which integrates students' theoretical and practical skills. This project prepares students for leadership in fields of advanced study and professional disciplines in a global environment.
- To engage in critical thinking and to promote leadership through community service projects.

## Honors Courses and Requirements

### HS 101 and HS 102
### First-Year Honors Seminar
### 8 credits

The First-Year Honors Seminar introduces students to the interdisciplinary study of literature and cultural theory while addressing issues of power and ideology in various multicultural contexts. Fulfills General Education requirements.

### HS 103
### Honors Writing Symposium
### 4 credits

The Honors Writing Symposium is taken in conjunction with HS 102 and develops students' skills in research, critical thinking, and writing. The course stresses revision, relies on frequent workshops of student writing, and aims to sharpen students' ability to research, evaluate, and use evidence in a reasonable, convincing way. Each student will write an extended research paper on a topic related to HS 102. Fulfills General Education Communication core requirements. (Spring semester)

### HS 201 and HS 202
### Sophomore Honors Seminar
### 8 credits

The Sophomore Honors Seminar engages students in critical thinking and research about philosophical, cultural, and scientific methods of generating knowledge and their ethical implications. Different areas of inquiry are examined each year. Recent topics have included environmental ethics, evolution, astronomy, and epistemology. Fulfills General Education requirements.

### HS 301 and HS 302
### Junior Honors Colloquium
### 1 credit

The Junior Honors Colloquium is a one-credit series of workshops and special events that provide mentorship while students begin to develop proposals for their Honors theses.

### Junior Honors Seminar
### 4 credits

The Junior Honors Seminar requirement is fulfilled with an upper level course in interdisciplinary studies (IN 200-level or above), which builds upon and extends the interdisciplinary curricula of the First-Year and Sophomore Honors Seminars. The Junior Honors Seminar is intended to prepare students for the Senior Honors Thesis/Project.

### HS 401 and HS 402
### Senior Honors Colloquium
### 1 credit

The Senior Honors Colloquium is a one-credit series of workshops and special events to provide mentorship while students complete their Senior Honors Thesis/Projects. In both terms, students share their works-in-progress with the Honors Program Director and other Honors Program students.

### Senior Honors Thesis/Project
### 0-4 credits

At the end of the Junior year, or after completing the Junior Honors Seminar, students file an Honors Thesis/Project Proposal with the Honors Program Director. This proposal consists of a brief statement of the proposed topic along with the signature of the faculty advisor. Forms for completion of this proposal may be obtained from the Honors Program Office. During the first term of the Senior year, students prepare a timetable and a bibliography for the project in consultation with their thesis/project faculty advisor and the Honors Program Director. In April, students present their finished theses and projects in the Senior Thesis/Project Showcase to an audience of Honors Program faculty and students. To obtain course credit for their thesis/project, students may enroll for a Directed Study with an advisor from their area of study (HS 498 Senior Honors Directed Study) in the term preceding the completion of the thesis/project; they may develop the thesis/project in conjunction with a course in their major, or they may develop the thesis/project independently of any course.

## New Pathways First Year Learning Communities

First Year Emerson students have the opportunity to enroll in an innovative program that creates residential Learning Communities (LCs) featuring themed courses and activities designed to enhance the First Year Experience. The New Pathways Program and the Office of Housing and Residence Life help students complete General Education requirements while exploring exciting interdisciplinary themes: creative writing (*Writers' Block*), service learning (*Leadership Through Service*), performance studies (*Performing Cultures*), and digital media, art, and society (*Digital Culture*). All four New Pathways LCs share the core pursuits of excellence in academic inquiry and scholarly writing, and utilize online technologies to connect our classrooms to the world, and our students and faculty to one another.

New Pathways Learning Communities feature:

- Closely-knit working groups of faculty members, graduate students, and peers
- A variety of living-learning opportunities within residential clusters
- Small, first-year seminars related to community themes
- Topically-designed writing courses
- Fulfillment of General Education requirements
- Enhanced faculty advising
- Integrated online learning environments

## New Pathways Learning Communities, 2007-2008

### Digital Culture

The Digital Culture community offers new perspectives on design and technology. Whether you are wondering what there is to do on the web beyond instant messaging, or you can debate the difference between AMD and nVidia for hours, Digital Culture is the place to talk about and experiment with new technologies shaping our world. Digital Culture means more than merely spending hours on a computer. It's a unique perspective on the world, including artistic and cultural expression, the culture of the web, graphic design, visual arts, and writing. Learn how the past has shaped the present and how modern-day

practices and concepts will influence the designs to come. As Emerson students the future is our business, and Digital Culture is a great way to become an active part of that future. Students who choose this LC reside in the Digital Culture residential area (on a space-available basis), where beginners, experts, and those in between share ideas and insights about our increasingly computer-mediated world and build a repertoire of technical and design skills.

**Writers' Block**

Do you love to write? Do you enjoy words? Are you a born storyteller? Although some see writing as a solitary art, members of the Writers' Block are a close community of new and experienced writers who strive for writing excellence in coursework, workshops, and community events. Writers can come together in an informal setting to share ideas about writing, to experience the vibrant literary landscape in Boston, and to practice their craft. Each year community members produce *The Writers' Block Literary Anthology*, created entirely by students to share their work, and hosts writing-related events and fundraisers to showcase their talent. Students who choose this LC reside in the Writers' Block residential area (on a space-available basis) and participate in informal writing workshops in the residence hall.

**Leadership Through Service: Social Advocacy**

For students excited to connect a focus on communication and the arts with a commitment to community involvement, Leadership Through Service (LTS) offers an open and welcoming space in which to build friendships, develop leadership skills, and deepen awareness of local and global issues. Through a variety of service activities and experiences, LTS students explore the city of Boston, make positive changes in the community, and connect these experiences to their academic learning and to leadership development. Students in this LC have the chance to participate in fieldwork, documentary exercises, and skills workshops, in addition to service activities throughout the year culminating in Emerson Action Week, an annual college-wide celebration of service and community. Students who choose this LC reside in the LTS residential area (on a space-available basis).

**Performing Cultures**

The Performing Cultures Learning Community offers students an opportunity to explore the ways diverse cultures and communities express themselves through performance and performative representation in the company of others who share their interest. Students in this LC examine the distinctions between and interactions among various modes of creative expression across a wide spectrum of cultural contexts, investigating ritual, dance, theatre, political and religious ceremonies, and performance in everyday life with special attention to issues of cultural identity and difference. Community members develop strong bonds with their fellow students and faculty members, and make connections to the Boston artistic and cultural community through field trips and other organized group activities. They learn about the richness of performance from aesthetic, cultural, and social scientific perspectives, and their year culminates in an event or project that is planned by LC students, staff, and faculty. Students who choose this LC reside in the Performing Cultures residential area (on a space-available basis).

For more information about the New Pathways Program contact Steve Himmer, Faculty Coordinator, by email at: *new_pathways@emerson.edu*.

**Service Learning and Community Action**

The Office of Service Learning and Community Action coordinates academic and co-curricular programs in service learning with the goals of promoting civic engagement, enhancing pedagogy,

meeting community needs, and preparing students for their lives and careers in a diverse society. In collaboration with faculty, students, and staff from across the College, the Office of Service Learning and Community Action promotes and supports service learning, co-curricular service projects, service work-study, social activism, and other opportunities for meaningful, reflective, and engaged community involvement. For more information about service opportunities at Emerson contact: Jennifer Greer, Associate Director, Office of Service Learning and Community Action, 120 Boylston Street, Room 505, (617) 824-8266, or email *jennifer_greer@emerson.edu.*

**IN 346**
**ACT (Action for Community Transformation) Leadership Seminar**
**1 credit**
The ACT Leadership Seminar is a non-tuition credit opportunity that enhances students' experiences providing direct service in the community with workshops on leadership, organizing, and advocacy. In addition to the workshops and direct service, ACT Leaders will organize "campus impact" initiatives and advocacy efforts related to their direct service.

## Individually Designed Interdisciplinary Majors

An individually designed interdisciplinary program (IDIP) is a major program of study in a well-defined area of interest consisting of courses from two or more academic departments. In certain cases, a student could combine courses from one academic department and from a recognized area of concentration within the Institute. Students design an interdisciplinary major program in consultation with faculty members from the different departments where the coursework is based. The student's course plan for the major must include a minimum of 40 credits for the BA or the BSc. Because IDIPs usually involve the completion of prerequisites in more than one Department, a typical IDIP requires between 48 and 56 credits to complete. To be eligible, students must have a cumulative GPA of 3.0 or higher at the time of application, and they must complete a petition for an interdisciplinary major program and have it approved by the IDIP faculty committee before beginning their junior year. Petitions, with rules, submission dates, and instructions are available from The Office of the Executive Director, Institute for Liberal Arts and Interdisciplinary Studies, 120 Boylston Street, Room 509. Petitions are due in the Director's office by November 1st (for the Fall) and March 1st (for the Spring).

## Interdisciplinary Minors

Through the Institute, students may pursue minors in selected areas of interdisciplinary study. Interdisciplinary minors give students the opportunity to explore an area of academic study in greater depth, from multiple disciplinary perspectives, over a period of several semesters. Students interested in pursuing an Interdisciplinary Minor should consult with their advisor and the Executive Director of the Institute for Liberal Arts and Interdisciplinary Studies. Students may count up to eight credits from the General Education curriculum toward the minor. Following is a list of the requirements for minors currently offered by the Institute:

### Women's and Gender Studies Minor

At least 16 credit hours in courses designated as fulfilling the Women's and Gender Studies Minor. The core course, IN 200: Introduction to Women's and Gender Studies is required. For the remaining 12 credits, students may choose from the following classes:

| | |
|---|---|
| IN 125 | Topics in Women's and Gender Studies |
| IN 306 | Masculinities |
| IN 370 | Topic: Third World Women, Media and Globalization only |
| IN 404 | The Evolution of Queer Identity: History, Literature, Theory |
| LI 210 | American Women Writers |
| LI 396 | International Women Writers |
| LI 436 | Cultural Criticism |
| PS 230 | Psychology of Gender, Race and Ethnicity |
| SO 206 | Gender in a Global Perspective |
| TH 205 | Dress Codes: American Clothes in the 20th Century |
| VM 200 | Media Criticism and Theory |
| VM 400 | Topic: Women and Cinema only |

**Post-Colonial and Global Studies Minor**

At least 16 credit hours in courses designated as fulfilling the Post-Colonial and Global Studies Minor. The minor offers students the opportunity to acquire a deeper understanding of the non-Western tradition. The aim of the minor is to provide both a conceptual and a historical understanding of the consequences of imperial expansions. To maximize the experience of the minor, it is strongly recommended that students choose classes that cover texts from diverse geographical locations. It is also strongly recommended that students choose classes that approach the subject matter of postcoloniality and globality from different disciplinary perspectives.

The core course, IN 203: Post-Colonial Cultures is required. For the remaining 12 credits, students may choose from the following classes:

| | |
|---|---|
| IN 104 | The Caribbean Imagination |
| IN 142 | African Civilizations |
| IN 148 | Politics, Film and Literature in Latin America |
| IN 205 | Exile and Global Citizenship |
| IN 370 | Topics: Global Studies |
| IN 405 | Moving Out, Moving In |
| LI 381 | Global Literatures |
| LI 396 | International Women Writers |
| LI 423 | Topics in Global Literature |
| MU 203 | Perspectives in World Music |
| TH 215 | World Drama in its Context I |
| TH 216 | World Drama in its Context II |
| TH 514 | Theatre Studies Seminar: Intercultural Experience |
| VM 214 | History of Nonwestern Art I: Asia and the Middle East |
| VM 215 | History of Nonwestern Art II: Africa, the Pacific, and the Americas |
| VM 216 | History of Nonwestern Art III: Topics |
| VM 418 | Transnational Asian Cinema |
| VM 509 | Post-Colonial Film |

**Performance Studies Minor**

At least 16 credit hours in courses designated as fulfilling the Performance Studies Minor. The minor offers students the opportunity to study performance from aesthetic, cultural, and social scientific perspectives. The performance domains included within the scope of the minor are performance art and performance of literature, cultural performance (such as ritual, parades, and pageants), and performance in everyday life. The aim of the minor is to combine the theory and practice of performance from multiple disciplinary and interdisciplinary perspectives. The core course, IN 202: Performance as Cultural Criticism is required. For the remaining 12 credits, students may choose from the following classes:

| | |
|---|---|
| IN 123A | Ritual and Performance |
| IN 138 | Staging American Women: The Culture of Burlesque |
| IN 402 | Living Art in Real Space |
| IN 404 | The Evolution of Queer Identity: History, Literature, |

| | |
|---|---|
| | Theory |
| IN 405 | Moving Out, Moving In |
| LI 436 | Cultural Criticism |
| OP264 | Oral Presentation of Literature |
| SO 207 | Dance, Ritual and Society |
| TH 525 | Theatre and Community |
| TH 526 | Theatre and Community II |
| VM 403 | Studies in Digital Media and Culture |
| VM 503 | Aesthetics and History of New Media |

Students may also choose special topics courses and seminars when the following topics are offered:

| | |
|---|---|
| LI 411 | Topic: Absurd & Avant-Garde Theatre only |
| TH 411/LI 423 | Topics in World Literature/ Dramaturgy: Absurd and Avant-garde Theater and Narrative |
| TH 411 | Topics in Dramaturgy: Performance and Culture |
| TH 411 | Topics in Dramaturgy: History of Acting |
| TH411 | Topics in Dramaturgy: 19th Century Popular Entertainment |
| TH 315 | Topics in Contemporary Theatre: Performance Perspectives |
| TH 514 | Theatre Studies Seminar: Politics and Performance |

### First Year Seminars in Interdisciplinary Studies

The Institute for Liberal Arts and Interdisciplinary Studies offers a selection of seminars designed specifically for first year students. These courses are designed to provide students with a rich and exciting introduction to academic life at Emerson. All first year courses are small in size and emphasize critical reading, writing, and speaking skills. These courses also emphasize topics, assignments, and instructional approaches that are geared toward the academic demands of the first year and reflect emerging perspectives in the interdisciplinary study of the liberal arts.

All incoming first year students and all transfer students (with fewer than 16 credits) are required to take one course at the Institute during their first year of study at Emerson. All of the 100 level IN courses fulfill the Interdisciplinary Perspective of the General Education requirements. Following is a list of first year seminars that are offered by the Institute:

**IN 106**
**Minds and Machines**
**4 credits**

During the 20th century it has become commonplace to think of computers as primitive kinds of minds and, conversely, to think of human minds as highly complex neurological machines. This view of the human mind has its origins in the modern philosophical and scientific view of nature as a grand system of matter in motion that acts in regular, law-like ways, and is therefore amenable to rational description and prediction. In this course we will explore the emergence of the mechanical view of the universe and its consequences for modern conceptions of mind. We will also examine the implications of this view for contemporary society and for how we think about and manage relationships between humans and machines.

**IN 107**
**Forbidden Knowledge**
**4 credits**

Forbidden Knowledge addresses the basic philosophical questions posed by a Western Civilization that, since its beginnings, has long

been accustomed to an unshakable faith in the power of knowledge to provide solutions to the fundamental challenges facing humanity. This course will address the problem of equating knowledge with power from its origins in the Greek and Judeo-Christian cultures up to the quintessential modern story of Frankenstein. Central questions addressed in this course include: Are there ethical, intellectual, or spiritual limits to what and how we can know? Is knowledge categorically good for humanity or are there some aspects of what we could know that we should leave untouched? Is there a kind of knowledge that makes life impossible and unlivable, or is knowledge essential to the very possibility of human life? Sources drawn from poetry (Goethe and Shelley), drama (Aeschylus), literature (Mary Shelley and Voltaire), and philosophy (Descartes and Rousseau) provide an introduction to the rich heritage of textual and visual material for contemplating the meaning of knowledge for human existence.

**IN 108**
**Love and Eroticism in Western Culture**
**4 credits**

Love is said to move the world and define our relations with ourselves, with one another, and with everything that enters into the universe of our concerns. But what is love and why does it promote the most selfish as well as the most self-sacrificing of behaviors? What accounts for the rich diversity in kinds of love? And why are we capable at times of loving knowledge, God, nature, or objects even more than other humans? This course examines the meaning of love and the manner in which love and eroticism have affected the understanding of human experience in western civilization. Readings will include philosophical, literary, and poetical texts. In addition to textual materials, this course will offer students the opportunity to become acquainted with representations of love in paintings and films in light of related philosophical ideas.

**IN 111**
**The City**
**4 credits**

This course examines the development of the modern city, focusing on the vast migrations during the industrial revolution of mostly rural, agrarian populations to the large urban centers of today. We will discuss the impact of urbanization on politics, perception, and the spiritual dimension of human life. Against this backdrop, we will examine conceptions of the postmodern city that have emerged in the late 20th century with a focus on the collapse of modernist ideals of architecture and urban life (symmetry, rationality, and political and intellectual enlightenment) and the emergence of a brave new approach to the politics, philosophy, and design of the city. This discussion will draw upon primary texts from the disciplines of sociology, urban planning and architecture. Course work will include weekly assignments, a formal essay, and a group project involving fieldwork in the city of Boston.

**IN 115**
**Digital Culture**
**4 credits**

The aim of this course is to introduce students to the theory and practice of digital communication and new media technology. Lectures, discussions, and readings address topics in the history of media and the impact of digital technology on work, contemporary culture, knowledge creation and acquisition, and the creative process. Students also receive training in on-line communication, internet navigation, information retrieval, multi-user interactive environments, and hypertext and hypermedia authorship. Assignments are designed to extend students' practical understanding of these technologies while providing critical tools for evaluating the social, political, and aesthetic

decisions involved in the use of digital media. Topics in recent years have included: Visions of Cybersociety, The Politics of the ImageNation, News from Nowhere, Making Media in the Digital Age, Mediamorphosis, and Gender and Technology.

**IN 116**
**Ways of Knowing: Philosophy in Literature**
**4 credits**
What is it we ask of literature when we recognize its philosophical meaning, its historical importance, and its aesthetic value? And what is it we ask of ourselves when we decide to read literature? The purpose of this course is to introduce students to the experience of reading literature by asking how literature can be used to reflect on human experiences and provoke our established ways of responding to the world. In addition to issues dealing with the interpretation of texts, the evaluation of aesthetic style, and the reconstruction of historical context, students will have the opportunity to develop the requisite skills enabling them to respond effectively to literature; writing about literature is essential for the effective reading of literature. Throughout this course students will continually be challenged by the truth of the remark that 'in literature there are no answers, only questions.' The course is organized around four themes that define the range of human experience in modern history as explored and represented by four major works of literature. The themes are 'life in truth', 'forbidden knowledge', 'absurdity', and 'guilt and insignificance.'

**IN 118**
**About Faces**
**4 credits**
People's faces play a pivotal role in their social world. Beginning at birth and continuing into old age, people's faces convey social messages and guide social interactions across diverse domains of social interaction. Why do faces command such social attention? This course will explore this question looking both to scientific research and theory, and to the visual and graphic arts for answers and insights. Main topics to be covered in this course will include: the interpretation and expression of emotions, the perception of beauty and the halo of attractiveness, the perception of age, the perception of character and personality development, facial appearance and social influence, and self-identity.

**IN 119**
**Modes of Argument**
**4 credits**
Do lawyers argue differently than theologians? Are arguments in works of history different in type from those that scientists use? In this course we will look at examples of legal, political, historical, philosophical, scientific and religious argument to reveal what is unique, but also what is common, to these different modes of argument and discourse. Assigned readings will include analyses of forms of argument and samples of actual argumentation from different historical periods and different disciplinary contexts. Analytical texts will include works of scholars of argument (e.g., Aristotle, Stephen Toulmin, Chaim Perelman) and practitioners of argument (e.g., lawyer Jerry Spence, political consultant Ben Kramer, economist John Kenneth Galbraith).

**IN 123**
**Visiting Scholar Topics: Ritual and Performance**
**4 credits**
This interdisciplinary course offers students the opportunity to explore the role of ritual and performance in our lives and in our communities through a variety of modes of inquiry including reflective, critical reading, journal writing and ethnography. Students work in groups to gain in-depth knowledge and first hand experience of

ritual and performance in community sites they select for intensive study. Topics and sites selected by students might include ritual and performance in such areas as: dance, sport, politics, protest, religion, theatre, media, technology, travel, writing, dressing, and eating. This course links theory with practice by introducing rich, eclectic, and interdisciplinary theoretical material (ranging from the anthropology of Victor Turner, to Richard Shechner's work on performance, and Mihaly Csikszentmiahly's psychology of experience) and applying it to students' practices in ritual and performance. Guest speakers, fieldtrips, film, and the internet will expand the classroom walls in applying this material to lived experience.

**IN 123**
**Visiting Scholar Topics: Cultural Constructions of Identity**
**4 credits**

What is identity? How can we speak about identity philosophically? What is the philosophical status of appearances, such as whiteness, blackness, yellowness, and brownness? Is identity a quest for recognition - if so, a recognition of what? Are gender and sex quests for recognition? Can groups, as opposed to individuals, legitimately fight to be recognized by governments? How do groups articulate this struggle? These are some of the questions that the course addresses. The project of this seminar is to explore the complex relations between different modalities of identity, focusing on race, ethnicity, gender, sexuality, religion, and nationality. Many individuals and groups assert their identities without articulating convincing arguments. Indeed, it is often assumed that such individuals need not defend their rights; that one's own identity is a private matter that does not tolerate any intrusion. This seminar will examine the bases of these belief systems through a series of theoretical perspectives and historical readings.

**IN 123**
**Visiting Scholar Topics: Women Artists in Philosophy, Literature, and Culture**
**4 credits**

How have the history and politics of gender placed women at the margins of artistic (and otherwise creative) practice? To what extent has aesthetic philosophy sustained the paradox by which women are simultaneously doubted as creative agents and proffered as sources of artistic inspiration? As they occupy a position simultaneously inside and outside the domain of art, women writers and artists compel us to challenge conventional wisdom both about the meaning of gendered identity and about the nature and scope of artistic practice, revising, in the process, such concepts as beauty, pleasure, and genius. By engaging a variety of texts drawn from literature, philosophy, cultural criticism, memoir, film, visual art, and print media, we will explore the phenomenon by which women acknowledge, lament, and subvert the tension arising from the juxtaposition of "woman" and "artist." We will examine and analyze these readings from the diverse perspectives of literary criticism, aesthetic theory, feminism, and cultural studies.

**IN 123**
**Visiting Scholar Topics: Life and Death: The Science and Psychology of Survival**
**4 credits**

What does it take to survive a life-threatening situation? When faced with forces greater than ourselves, is the instinct to stay alive a reflex over which we have little or no control? This course explores the theme of survival as a gateway to understanding the complex nature of the human body and mind. Whether stranded in the high Andes, cast adrift at sea, or imprisoned in a Nazi concentration camp, human beings possess an extraordinary capacity for self-preservation. What happens to the body and mind under such

conditions? How do survivors perceive and deal with their predicament? In this course, we combine powerful narratives of survival with scientific methods of inquiry to discover why some people overcome dire circumstances and others perish. We integrate evolutionary biology, medicine, anthropology, and psychology to address such questions as: Are there rules to survival? What patterns of thought, emotion, and behavior promote survival? Does technology give us a false sense of safety? Do ancient instincts rooted in evolutionary biology help -- or perhaps hinder -- survival in the modern world? Can survival strategies transcend individual contexts and apply to global challenges facing the human species?

**IN 124**
**Truth and Narrative**
**4 credits**

The purpose of this course is to explore the kinds of stories or narratives an individual needs to tell and 'live' about oneself in order to confront the truth of one's existence. How does my life take on the concrete form of a biography in search of the meaning or significance of my existence as a human being? What kind of narrative provides the space for a genuine confrontation with my place in the universe? Is finding the truth of my existence the basic 'plot' that gives my life drama - opening my life to the equal possibility of tragedy or comedy? The origin and history of both Western literature and philosophy stem from a common concern with the truth of human existence and the drama of such questioning that plays itself out in both word and deed. In this course, we will read and critically reflect on five books that have historically and conceptually influenced how the correlation between living in search of one's truth and the narrative of one's self-discovery has been understood in Western Civilization.

**IN 126**
**Literature of Extreme Situations**
**4 credits**

How are human identities shaped, transformed, distorted and annihilated by extreme personal and social experiences? How does the representation of extreme situations affect our experiences as readers, witnesses, and audiences? These two questions will guide the reading and discussion in this course. Although extreme situations may encompass an enormous range of possibilities, we will explore these questions by focusing primarily on literary works that represent central existential issues of their times - issues involving the psychological integrity of the individual and the continuity of the community (Sophocles' *Oedipus Rex*, Shakespeare's *King Lear*, Spiegelman's *Maus I*). These works will be read and discussed from literary, historical, and psychological perspectives, emphasizing the intersections of these disciplines. Course materials will include literary texts (fiction, poetry, and drama), psychological texts, and other media, such as films and music.

**IN 127**
**Representing the Real: Documenting History in the United States**
**4 credits**

History is often presented as a collection of dates, events, people and ideas. However, these facts only take on meaning and liveliness through historical inquiry, imagination, and interpretation: assembling primary sources, asking questions, providing a context, developing a point of view, and finding a voice. History is more than an assemblage of facts; thinking historically involves critical processes of reading, reflection, and communication. This course will introduce students to the historian's craft, drawing on the abundant cultural resources available in the City of Boston (libraries, archives, historical societies, museums, monuments, and architecture). As interdisciplinary historians of American culture,

students will draw on primary and secondary sources in a variety of forms, including rare books and manuscripts, artwork, literature, still photography, film, radio, and new media. In this course, we will not only consider the ways in which technological developments and documentary styles have impacted our historical understanding, we will acquire the skills and theoretical background to represent the real by documenting the past.

**IN 130**
**Exoticism in Literature and Art**
**4 credits**

Exoticism, the "charm of the unfamiliar," is a concept that might be applied to anything—a rainforest flower, a skyscraper, and a person of any ethnicity—depending on who is beholding it and how unfamiliar it is to them. In literature and art, exoticism is a representation of one culture specifically for consumption by another culture. It is the specific relationship between the artist or author, the subject, and the intended audience that creates the essence of the "Other" and the fascination with the foreign. This course attempts to address this history of exoticism in Literature and Art. It begins with an exploration of the colonial fascination with the exotic—with foreign landscapes, customs, and cultures—in 18th- and 19th-century fiction, non-fiction, and painting. We will then move on to contemporary representations of exoticism, including photography and auto exoticism. There will also be discussions of film, television, pornography, and performance art. The approach to this subject will be interdisciplinary, involving various written and visual media (literature, painting, photography, advertising), with students engaging in a variety of approaches to the study of exoticism, both critical and creative.

**IN 131**
**The Laughing Body**
**4 credits**

What does it mean to laugh? Why do we laugh? What does laughter tell us about our relation to our bodies, each other, and the world? These questions have fascinated, attracted, and disturbed philosophers, theologians, and other scholars across the history of Western thought. In this course we will investigate laughter from the perspectives of physiology and evolutionary biology, psychology and anthropology, before studying laughter's unique role in human communication—its structures, functions, and meanings. In this interdisciplinary approach we will also consider how to bring different disciplines and paradigms together in order to make sense of laughter holistically, as an object of study and as an experience.

**IN 134**
**Local Action/Global Change**
**4 credits**

In this course students will investigate and analyze the theories and practices that surround several key social issues, which impact the local community and communities around the world. Through the linking of theory, local issues, and cross-cultural contexts, this course will demonstrate not only the strengths of community involvement and local resources, but also the potential for enacting change on a global scale, one community at a time. The seminar will provide students with a forum for exploring the backgrounds and responses to social problems through a variety of disciplinary lenses, including anthropology, philosophy, political science, and human geography. The course project work will then enable students to utilize ethnographic methods to identify an issue of interest related to this material in the surrounding community, engage in participant observation, practice visual and written documentation, and finally, critically analyze the problem and make recommendations for an action plan.

**IN 135**
**Ways of Seeing**
**4 credits**
What does it mean to see? How is meaning made in visual culture? How do paintings, photographs, films, advertising and new media reflect and shape how we define ourselves and how we interact with others? This interdisciplinary course explores visual experience and visual representation from the perspectives of philosophy and contemporary cultural studies. The focus of the course will be on the interaction between the media and global cultures, and on the aesthetics and politics of "seeing" in contemporary society. Students will work individually and collaboratively on projects that combine creative and critical approaches to the study of visual culture. Topics to be covered include: classical and modern ways of seeing, the language of film and television, advertising, hyper-reality, spectatorship and the gaze, and surveillance and the culture of technology.

**IN 136**
**Behind the Headlines: The Culture of International News**
**4 credits**
This course will explore how the news media present the world to the public and how that affects how the public sees the world. It will examine cultural representation and history through international news. It will explore how political, technological and cultural forces shape the making and dissemination of international news. It will delineate the principles that guide the news media in determining the type of information provided to the public. It will outline how public perception of international issues is shaped by the words, images and stories disseminated by news media organizations. This course also examines the historical and political context of key international issues ever-present in the news media today.

**IN 137**
**Boston's Movers and Shakers**
**4 credits**
This interdisciplinary course provides students with the opportunity to explore what it means to be a stakeholder in a civic culture working with others to mobilize resources to address an urban community need. Specifically, it provides students the opportunity to study different forms of urban community leadership and civic participation in Boston ranging from neighborhood community organizing efforts at the grassroots level to resource mobilization at city, state, and national political levels. Course readings draw from literature in politics, sociology, social work, communication, organizational change, anthropology, performance, ritual, and cultural studies, specifically looking at community organizing and development, civic culture, social capital, and resource mobilization. Readings provide the theoretical framing for biweekly class field visits to diverse community sites in which community groups are working for social change. Students use ethnography, including intensive interviews with community leaders—Boston's movers and shakers—to understand not only the complexities of different community issues but also the range of roles possible for civic participation throughout Boston.

**IN 138**
**Staging American Women: The Culture of Burlesque**
**4 credits**
From the late nineteenth through the early twentieth century, the American theater presented images of women never before seen on the legitimate American stage—images which parodied gender roles and relationships, celebrated the highly controlled social and cultural power of the female form and demeanor, and forecasted an entire range of interwoven

performative and visual arts designed to elaborate, explore, and exploit American ideologies of sex and gender—from Ziegfeld girls, to the pin-up art of Alberto Vargas, to the early sexploitation films of Sonney and Freidman. This course will investigate and trace the roles and images of women presented in vaudeville and burlesque of the late nineteenth and early twentieth centuries, and their offshoots. Studying the cultural contexts and performance contents, students will learn how ideas about gender were performed in the burlesque genre and the powerful role they played in shaping dominant ideologies.

**IN 139**
**Art? History?**
**4 credits**
How do history and art shape our sense of ourselves? Can histories end? Can art? What would it mean if they did? Recently, the philosopher Arthur Danto has argued that art, and so its history, can be thought of as in fact over, in the wake of Modernism. This course will begin with the question(s) of what and how art and history have meaning in a postmodern world, generating answers via a mix of theoretical discussion and examination of actual cases. It will then address Danto's thesis that art and history have come to an end. Finally, it will ask, "So, if art and its history are understood as over, then… what? Readings will be drawn from diverse fields, including the philosophy of art, historical theory, art history, psychology, ethnology, and sociology/ anthropology.

**IN 140**
**Good and Evil: Investigating Aggression and Altruism**
**4 credits**
Throughout history, great thinkers have explored the nature of humanity based on their observations of human behavior occurring around them. Observations of acts of extreme cruelty and extreme kindness have led to questions regarding the capacity for good and evil in human beings. Are we by nature good or evil? Or, is the capacity for goodness and evil something that is learned, socialized, or somehow imposed on us by the societies we have created? This course will investigate the nature of aggression and altruism using a multidisciplinary approach to understanding humanity and the concepts of good and evil. We will begin with a review and discussion of major philosophical ideas regarding good and evil. We will then examine various examples of aggressive and altruistic behavior both in today's society and throughout history. Topics will include analyses of genocide, youth violence, gang violence, and other criminal behavior, as well as an exploration into the characteristics of helpers, bystander intervention during emergencies, charity work, and volunteerism. Readings will be drawn from the fields of psychology, philosophy, sociology, history, and biology.

**IN 142**
**African Civilizations**
**4 credits**
What is Africa? Where is Africa? Who is African? These are geographical, cultural, and existential questions. Does Africa end at the coast or include the Islands and the Diaspora? What is the meaning of a white Africa and a black Africa in relation to Western civilizations? If Africa is the cradle of humanity, are we all Africans? This course provides a general introduction to interdisciplinary African studies considering aspects of history, archaeology, anthropology, politics and literature. We shall discuss such topics as religion and cultural life; political and economic history; diasporas; and post-coloniality. The course will be divided into three main sections. First, "Ideas of Africa" will focus on how Africa is represented–geographically, politically, psychologically—and how Africans have

responded; second a historical and geographical focus on a number of "African Civilizations" will counter the nineteenth century philosophic idea that Africa has no history; and third, by reading modern West African writers and film makers we will consider African public intellectuals as critics of colonialism and post-colonialism. Fulfills the General Education Global Diversity requirement.

**IN 146**
**Making Monsters**
**4 credits**
From the origins of Western literature to the most contemporary blockbuster films, the monster has been a cross-genre mainstay of storytelling. Monsters have taken a variety of forms, from prehistoric beasts running rampage in the modern world to the terrifying results of scientific experiments gone wrong. This course will examine the cultural and historical roots of a variety of monsters, from Beowulf to Frankenstein. We will discover how monsters represent culturally-specific fears, and for each monster we will consider what those fears are. Through a broad sampling of literature and film, we will develop an understanding that monsters do not emerge from thin air, but are instead manifestations of racial, sexual, and scientific anxieties. In this interdisciplinary course, students will be working with sources from diverse fields including literature in fiction and poetry, both classic and contemporary; academic writing in anthropology, history, and cultural studies; and narrative and ethnographic films. Beginning with the concept of "the monster" in its most literal, bestial sense—as evidenced in *Beowulf*—we will explore diverse elements of human experience through questions about race, class, gender, and power. Finally, the analysis of specific, creative examples will encourage students to see the issues discussed as contemporary cultural concerns, rather than abstract academic questions.

**IN 148**
**Politics, Film, and Literature in Latin America**
**4 credits**
Since the time of the encounter and conquest of the Americas by European powers, historians, writers, and later filmmakers, have taken on the challenge of revising and commenting on "the official story" written about the populations residing in the Western Hemisphere. This course concentrates on how Latin American writers and filmmakers, particularly from Mexico, Cuba, Argentina and Brazil, counteract the forces of censorship and political repression within their countries to create their own versions of national literatures and film industries. Their literature and film productions deal with the topics of revolution, gender, and the place of intellectuals and creative minds in their own construction of a history not dominated by censorship. The course also presents a history of the foundation and development of literacy and film genres that engage issues of local and national concerns at specific times of crises in the seventeenth (colonialism) and twentieth (post-colonialism) centuries. Fulfills the General Education Global Diversity requirement.

**IN 149**
**The Myth of the American Frontier**
**4 credits**
If there is one prevailing American myth it is that of the "frontier." The frontier has a range of meanings: from "free land" and "new beginnings" to source of antagonism and heartbreak. The mythology of the frontier also permeates our daily lives, from Hollywood movies to the Marlboro Man to SUVs and Las Vegas. This seminar explores the shifting conception of "the frontier" in American life in the 19th and 20th centuries through literature, film, visual arts, advertising, and popular and academic histories. Through

these diverse forms of cultural expression, we will investigate the historical construction of race, ethnicity, gender, and national identities as they are related to the myth of the American frontier.

**IN 150**
**Creativity in Context**
**4 credits**
Although creativity is often regarded as an individual act, creative work also takes place in and is addressed to a larger social context. Artists and writers are influenced, consciously or unconsciously, by their genetic and psychological makeup, their upbringing, the environment in which they live, and by the works of centuries of artists who have preceded them or are their peers. Moreover, the release of a creative work into the public sphere is more than an act of self-expression, it is an act of community. And so, it is important for artists and writers to ask themselves questions like: Why do I create? How is my work a continuation of, or a break from, a particular artistic tradition? Is it my duty as an artist to try to alter the socio-political landscape with my work, or is the artist's duty simply to entertain? This course draws its conceptual framework in part from George Orwell's essay, "Why I Write," in which he states that "there are four great motives for writing:" "sheer egoism," "aesthetic enthusiasms," "historical impulse," and "political purpose." These motives will serve as a lens through which we view a broad sampling of literature, film, and art, to arrive at an understanding of the motives and processes of creativity in a broader social context.

## Upper Level Courses in Interdisciplinary Studies

The Institute for Liberal Arts and Interdisciplinary Studies offers upper level courses that explore emerging topics in interdisciplinary studies and emphasize the value of multidisciplinary approaches to a range of topics in the Liberal Arts. All of the upper level IN courses, except IN 498, fulfill the Interdisciplinary Perspective of the General Education requirements. Following is a list of upper level courses that are offered by the Institute:

**IN 200**
**Introduction to Women's and Gender Studies**
**4 credits**
This course is an introduction to the interdisciplinary field of Women's and Gender Studies. It emphasizes understanding the "common differences" that both unite and divide women and men. By examining how womanhood has been represented in myths, literature, ads, culture in general, the course's aims are: 1) to explore how gender inequalities have been both explained and critiqued, 2) to study the cultural meaning given to gender as it intersects with race, class, ethnicity, and sexuality, and 3) to address the historical role of feminism in the rise of gender studies. Ultimately, it poses the central paradox of contemporary thinking: the necessity to make gender matter and not matter at the same time.

**IN 201**
**Community Involvement/Service Learning**
**4 credits**
This course enables students to volunteer their time and skills to non-profit community organizations and engage in critical reflection about their experiences through readings, class discussion, and reflective analysis. The course readings provide concepts and theories from a range of disciplines, including literature, psychology, social and political science, that students may find helpful in analyzing their on-site experiences. Students will also gain an awareness of different modes of inquiry such as the case study method in psychology, statistical analysis of survey research in political science,

and ethnographic fieldwork. Finally, students will explore the value of different forms of literary and analytical writing in representing and reflecting on the service-learning experience and its relationship to social activism.

**IN 202**
**Performance as Cultural Criticism**
**4 credits**
This course explores performance as a mode of communication within and across culture(s). We begin by discussing performance as an ideologically and culturally communicative activity. We then consider examples of performances that are specifically intended as cultural criticism and, in particular, examples of solo performance art. In addition to discussing and critiquing the performances of working artists, we will construct and present performances ourselves. The process of composing, presenting, and evaluating a critical cultural performance will provide an opportunity to synthesize course concepts and to develop skills for creative rebellion.

**IN 203**
**Post-Colonial Cultures**
**4 credits**
This course examines the historical, socio-economic and ideological contexts within which twentieth-century post-colonial cultures have been produced and are negotiated. Providing both geographical coverage and theoretical frameworks, it examines cultural production from formerly colonized nations. The aim of the course is to familiarize students with both the primary material and the critical contexts within which those materials can be read and understood. Possible topics in the Post-Colonial Cultures course include: 1) African and African-Diaspora Film, 2) Transnational Chinese Cinemas, 3) Latin American Testimonial Literature, 4) West-Indian Literature, 5) Transnational Culture Studies. Fulfills the General Education Global Diversity requirement.

**IN 204**
**Minds, Media and Technological Change**
**4 credits**
This course interrogates the roles communications media (from etchings on cave walls to full immersion virtual realities) play in the formation of personal identity, self-consciousness, and consciousness of each other as social actors. In the process we will consider the cognitive skills and habits necessary for gaining fluency or "literacy" in each of the respective media addressed, including print, radio, television, computers, the internet, cell phones and other personal and mass communication technologies. More broadly, the course is an investigation into how conceptions of self, society, aesthetics, morality, and "culture" are established and maintained vis-à-vis a number of different modes of communication. After successful completion of this course students should possess a critical understanding of the many ways in which communication technologies have altered and continue to change all of the conceptions mentioned above.

**IN 205**
**Exile and Global Citizenship**
**4 credits**
In this course, we will consider multiple, interdisciplinary approaches to the current debates about exile and citizenship and the tangled identities that result from post-colonial/post-war migrations. We will explore the unstable continuum between location and identity, and discuss the impact of independence, war, and globalization on national, cultural, social, ethnic, racial, gender, and sexual identities. Through postcolonial, psychoanalytic, and global perspectives, we will examine issues of agency and responsibility alongside the plurality of (re)visions and (re)configurations that our various experiences of belonging, unbelonging, ambivalence and in-betweenness make possible.

Alongside key theoretical texts drawn from such disciplines as sociology, cultural studies, political science, psychology, philosophy and history, we will examine cultural texts such as literature, film, art and photography.

**IN 220**
**Nationalism, Multiculturalism, and Identity**
**4 Credits**
This course addresses the issues of Culture, Interculturality, Multiculturalism and Transculturality in the contemporary societies of the United States and Eastern Europe. It focuses on two issues: the rise of the nation in Eastern European societies, and cultural pluralism in American society. While in the United States a nationalistic paradigm has often existed in productive tension with a multicultural one, in Eastern Europe, this paradigm has led to nationalistic and often mono-cultural societies. This course adopts a perspective that is both multicultural and interdisciplinary in an attempt to question some of the leading assumptions underlying cultural identity and the constitution of "the West." Fulfills the General Education U.S. Diversity requirement.

**IN 221**
**Film and Postmodernity**
**4 Credits**
The intent of this course is to engage students in a cultural study of the relationship between film and the post-modern conditions of social order. Films construct images about social reality. In this course, the ways in which these images present and interpret this relationship will be examined from the standpoint of post-modernism. Students will learn how to view films analytically, and how to apply cultural analysis to the post-modern conditions of social order. We will explore the shifting and interdisciplinary relationships between film, film criticism, and cultural analysis, and between writing and film as contemporary media forms.

**IN 223**
**Blacks, Whites, and Blues**
**4 Credits**
This course is an exploration of topics in U.S. social history and race relations, and of blues culture as a reflection of social change. The course will present historical and literary materials relevant to African American social and economic development, as well as white American cultural and social development in 20th century America. The blues songs of a broad range of artists and bands will enhance these historical and literary materials. They will underscore the oral-expressive nature of African American culture, its relationship to social experience, and its influence on mainstream American culture. At the end of this course, students will have a better appreciation for the connections between the history and the songs of a people, and of the way in which American social/musical culture developed from a shared experience. This course will promote an understanding of a range of historical topics, including the plantation South, migration, urban adaptation, experience of women, New Deal and 1960s Counterculture politics, and the influence of blues culture internationally. This course also will explore a range of humanities themes in the blues, including alienation, sexual assertion, despair, and resistance. Fulfills the General Education Global Diversity requirement.

**IN 225**
**Media for Social Change**
**4 credits**
Students from all parts of the college will use this course to both hone their specialties—as writers, film students, theatre majors, performing artists, communicators, and political actors—as well as to collectively build a new voice using combined skills to contribute to specific social change objectives. The objective of this course will be to engage students in studying specific

social issues and conducting research to design effective creative media projects to address community problems. Students will learn how to conceptualize and identify community problems and social issues in tangible ways. Public health and political science will be used to engage students in identifying key target objectives for change. These may include finding specific community groups or audiences, with whom they will attempt to communicate specific behavioral, informational or attitudinal messages. Examples include but are not limited to community-based media projects to stop social sources of tobacco; public service announcements to raise hepatitis C awareness; theater projects to prevent HIV/AIDS and other STDs; and educational videos about any number of social ills.

**IN 303**
**Poetry and Song**
**4 credits**

This interdisciplinary course integrates two of the most often combined areas of expression: words and music. By bringing together the perspectives of poetry and musical composition, students are introduced to the many ways in which these two disciplines can combine in theory, history, and the practice of classroom exercises. The course ends with a concert or "musical evening" presentation of songs written by the students, and showing the different ways of combining these two art forms. The course is open to anyone who writes songs and/or poetry or is willing to try. MU152, MU252 and WP212 are highly recommended as prerequisites but not required.

**IN 306**
**Masculinities**
**4 credits**

Adopting critical/cultural studies, sociological, and media studies approaches, this course will explore and problematize how various forms of masculinities are signified in and through popular culture, how nationalist discourses are gendered and are bound up in masculine identities, how the gender of the audience is implicated in such processes, and how such constructions and representations both shape and are shaped by the larger social, cultural, racial, economic, and political contexts. Focusing on both theoretical critiques and practical interpretations of masculinities, the course will examine such media and popular cultural venues as film, video games, Japanese anime, wrestling (including sumo), sports, music and various television genres. Particular topics addressed in lectures, discussions, screenings, and (multi-media) student presentations include: Theories of Gender/Defining Masculinity; Female Masculinity; Masculinity, Nation, and Globalization; Masculinity and Sports, Video Game, and the Action Cinema; Male Body and Sexualities; Constructions and Intersections of Racial and Sexual Differences; and Performing Masculinities.

**IN 308**
**Invisible Cities**
**4 credits**

This is a studio-oriented course that will bring artists into a practical workshop, tutorial and critique environment. 1. Workshops by visiting artists will focus on a variety of interventions into the city 2. Students will plan and undertake a series of urban interventions 3. Students will read and discuss selected texts with a focus on contemporary art and urban theory. 4. Tutorials will introduce methods of digital imaging and remote file sharing. Students will undertake projects in groups; collecting, editing and presenting images, sound files and text. As the student's immediate shared resource and environment, the city will offer subject matter and a shared context for writing and reflection. The city will be used as a workspace and a presentation forum as students move to various

locations in their presentation of public projects. In this course, students will intervene into existing modes of communication and observation within the city of Boston. From the flaneur of Paris in the late 19th century through European and American Conceptual Art interventions of the 1960-1970s to contemporary Boston, this course proposes a trajectory of theory and practice that utilizes the city as subject, material, workspace and presentation forum.

**IN 311**
**Identity and Modern Life**
**4 credits**
In traditional societies, personal identities appear easy to acquire and maintain. One's membership in a family clan, one's religious beliefs, one's trade, one's sense of regional belonging, all combined to convey a feeling for who one was and where one belonged in the world. Modern societies are quite different. Rapid social and cultural change, economic flux and social mobility, together with a diversity of complex choices and freedoms and a general crisis in cultural authorities leave modern identities unfixed and unstable. Modern identity is left up to individuals themselves, who create a sense of who they are through choices they make in daily life. This course examines the diverse ways in which modern people have fashioned their own identities. Drawing from a range of philosophical and social thinkers (Simmel, Foucault, Butler, Mulvey, Giddens, Hall), students learn how each of these thinkers considered the question of modern identity. Moreover, these theories will be related to specific examples of self-formation that developed at specific junctures in the history of modern society. These examples range from the evolution of table manners in the late Feudal period to the rise of the routines of industrial labor in the 18th and 19th century, to the conspicuous consumption of the post war suburb, to the be-ins of the 1960's, to the gyms and health regimes of the '70s and '80s and on to the media saturated lifestyles of the contemporary period. Throughout, the emphasis will be placed on identity as a creative accomplishment of the individual in his or her daily life activities.

**IN 312**
**Visual Culture: Communications in Context**
**4 credits**
Through a combination of history, theory, and studio projects, this course provides a solid introduction to visual communications theory and the design process. Students will develop an understanding of the culture of design as well as the complex interrelationships between graphic design and the culture at large by undertaking an analytical and critical approach to visual communications. Through this course students will: Gain an understanding of basic communications theories and their application to communications problems and to the evaluation of design solutions; learn the principles of composition in two-dimensional media space; gain an appreciation of the historical context of contemporary design; establish a vocabulary to articulate ideas about visual communication; come to understand the process of design and communication problem solving. The semester's work will culminate in a final portfolio project.

**IN 313**
**Highbrow Meets Lowbrow: James and Faulkner on Stage and Screen**
**4 credits**
Henry James and William Faulkner, arguably America's two greatest fiction writers, are "highbrow" canonical authors in the high art tradition, who also worked in what they considered lowbrow popular performance genres. James, after adapting his novel The American for the stage with some success, attempted to become a commercial playwright and failed spectacularly in the 1890s. Faulkner reluctantly

worked as a screenwriter in Hollywood in the 30s and 40s, and his play Requiem for a Nun was produced in Europe and on Broadway in the 50s. The fiction of both writers has been often adapted for film and television. This course uses interdisciplinary theories of narrative to explore how popular performance media shaped and reflected the fiction of James and Faulkner and the shifting response to their work on stage and in screen media.

**IN 314**
**Documenting Visual Culture**
**4 credits**
The aims of this course are three fold: to introduce students to anthropology of visual communications through photography, films, documentation of performance, and texts; to help them evaluate how sites of exhibition (museums, theaters, television, cinema and the web) are also sites of cultural and social reproduction; and to help them incorporate ethnographic methodology, specifically participant observation and field writing into their artistic production. In this class we will investigate how "culture" is produced in/through a variety of locales and media. Analyzing the activities/products of both senders (authors/artists/makers) and receivers (viewers/audience members/users) the following questions will be central to our investigations: How do people use visual communication to make truth claims about the world? How are issues of representation and power negotiated within these various forums? What is the impact of these visual communicative acts on society? Through asking these questions about other visual artists students will develop the self-awareness to ask the same questions of themselves and their own artistic production.

**IN 370**
**Topics in Global Studies**
**4 credits**
Global Studies promotes an understanding and appreciation of the peoples, cultures, and diversity of the world. Topics in Global Studies courses include an examination of the causes and consequences of globalization viewed from an interdisciplinary perspective. The focus of these courses includes an assessment of the impact of globalization on the economic, political, social, cultural and natural environments of nations, regions, and the world. Issues addressed in these courses will include the impact and uses of technology (such as contemporary media) on cultural production, cultural diversity and "multiculturalism," and disparities in power and control among nations and peoples. Approaches to these issues may include human responses to globalization, including the ways we think about the world, as well as regional and cultural differences in responding to globalization. Topics may differ from year to year. Past topics have included: Global Cities, Third World Women, Media and Globalization, Globalization and Its Discontents, and The Global Event. Fulfills the General Education Global Diversity requirement.

**IN 374**
**Topics in Interdisciplinary Studies**
**4 credits**
Rotating topics that explore interdisciplinary fields such as performance studies, European studies, women's and gender studies, or urban studies/civic engagement. May be repeated for credit if topic varies.

**IN 401**
**The Media and the Holocaust**
**4 credits**
This course focuses on mainstream and alternative media's responses to information about the Holocaust and its aftermath through film, radio,

television, and print media. We'll have the opportunity to speak with Holocaust eyewitnesses and survivors. Students will pursue individual areas of interest with research projects. The course concludes by considering what the media should be doing today to prevent continuing genocide.

**IN 402**
**Living Art in Real Space: Multidisciplinary Art and the Collaborative Process**
**4 credits**
In this course we will explore the nature of artistic collaboration through researching, reading, writing, and experiencing the collaborative process, with a primary focus on experimental, interdisciplinary processes and presentations. The goals of the course are to examine, explore and develop an understanding of, and successful working methods for, artistic collaboration. Through lectures, videos, slide presentations, artist talks, student research presentations and in-depth experiential processes, we will address how different creative disciplines illuminate one another; how individual interests, skills and methods inform one another in the context of a collective undertaking. This course will culminate in final, public presentations of multi-disciplinary work by each of the collaborative groups in the class, and documenting and mapping the methods and process of these collaborations.

**IN 403**
**The Shock of the Old: Representations and Renaissance Culture**
**4 credits**
The aims of this course are twofold. First, by tracing themes of identity and difference, meaning and paradox, accommodation and strife, through a variety of Renaissance texts, including drama, poetry, painting, music, other visual media, and the speculative essay, we will explore "period" attempts within these media to formulate vocabularies of representation and affect. Second, the course will direct attention to the relation of our own interpretive practices and assumptions to the thematics of Renaissance representation through students' own written and oral exercises and through the examination of modern critical and artistic representations and (re)interpretations of Renaissance texts.

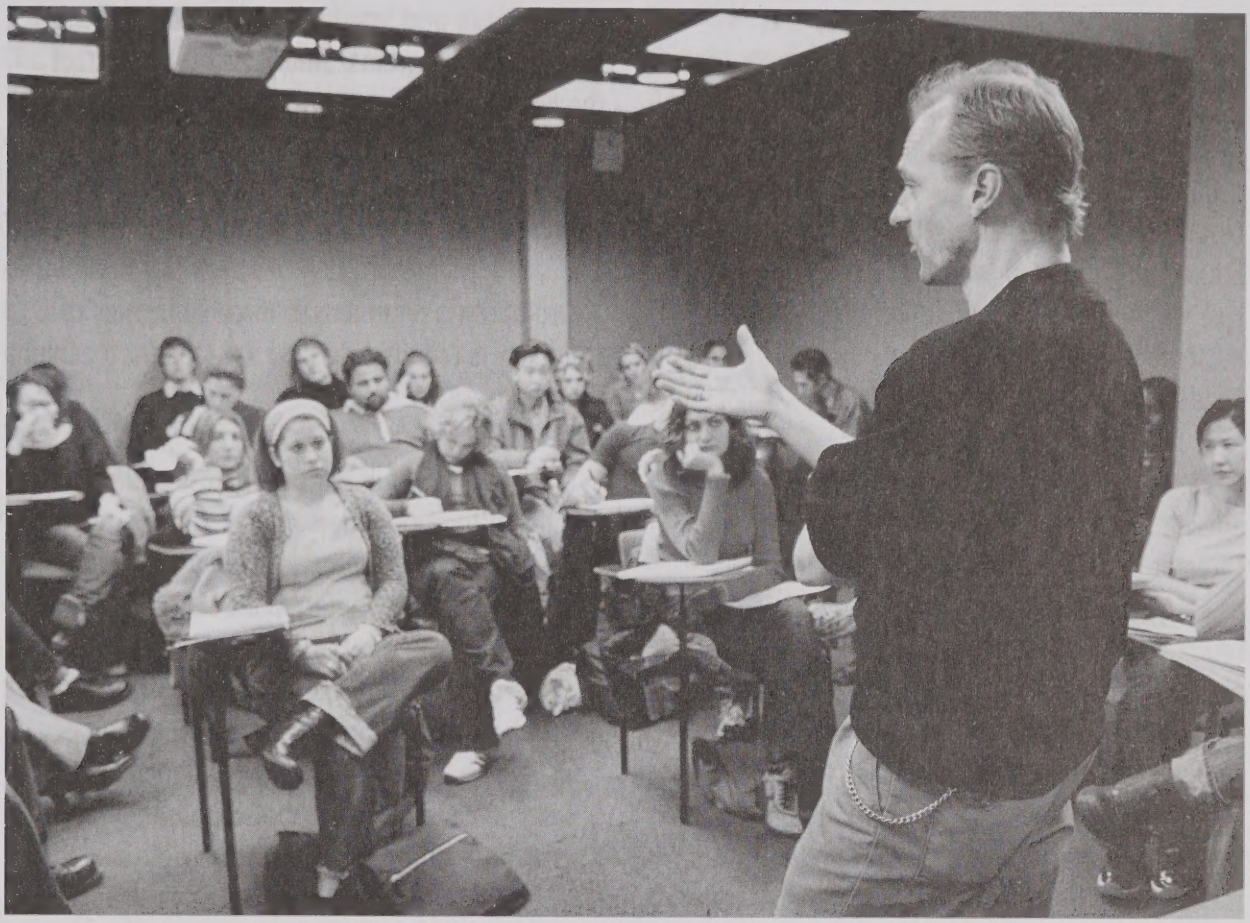
**IN 404**
**The Evolution of Queer Identity: History, Literature, Theory**
**4 credits**
This course provides an in-depth exploration of the evolution of queer (gay, lesbian, bisexual, transgender) identity and culture. Through the lens of historical, literary (fiction, poetry, drama, autobiography), and theoretical readings, as well as a variety of films and other audio/visual media, students will be introduced to the relationship between these fields, and how they intertwine around the complex questions of queer identity and cultural representation. Is homosexuality, as stated by theorists such as Butler and Foucault, primarily a social construct, or is it something more essentialistic, as Dyer and Fuss suggest? Additionally, we will consider the role that the arts in general have served in the queer liberation movement worldwide.

**IN 405**
**Moving Out, Moving In**
**4 credits**
This course explores the process of ethnogenesis, the process of "becoming American" that is common to all immigrants in the United States. Our principal focus is on the questions provoked by "moving out" of one's own country and "moving in" to another, on the deeper question of the psychosocial journey of moving out and into one's self, one's culture, and one's community. What is identity? What does it mean to be visible?

What are the real and imaginary journeys that comprise our individual and collective maps of experience? We will explore these questions in interdisciplinary study and express our discoveries through multidisciplinary art in a very real, artistic interaction with children in Boston's Latino community.

**IN 498**
**Directed Study**
**2-4 credits**
Individual projects in areas of interdisciplinary study planned in collaboration with full-time faculty members to meet student's interests that are not satisfied by existing courses. Students must submit a proposal for study that includes learning objectives, methods of evaluation, and a bibliography before a directed study is approved. All proposals must be approved in the semester preceding the semester in which the students wants to complete the directed study. This proposal cannot substitute for a course that is in the catalogue. Prerequisites: 3.0 GPA and permission of full-time faculty member and the Executive Director of the Institute for Liberal Arts and Interdisciplinary Studies.

# Educator Preparation and Licensure Programs



*Associate Professor Bartlett, Coordinator of Educator Preparation; Director of Clinical Education Thau, Educator Preparation Program Director of Communication Sciences and Disorders; Associate Professor Colby, Educator Preparation Director of Performing Arts*

Regulations in the Commonwealth of Massachusetts governing educator preparation and licensure specify a two-tiered process. Those with appropriate undergraduate degrees ordinarily receive an Initial License (valid for five years). The Professional License ordinarily requires an appropriate master's degree or the completion of a Performance Assessment Program and other requirements established by the Board of Education. The Professional License is renewable every five years upon completion of the appropriate professional development.

Students seeking initial licensure are also required to pass the two-part Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test (CLST) and a Subject Matter Test (SMT).

Academic programs within the Department of Communication Sciences and Disorders and the Department of Performing Arts offer Massachusetts Department of Education-Approved programs leading to educator licensure. Through undergraduate study in the Department of Performing Arts, a student may qualify for an Initial License as a Teacher of Theatre (all levels, pre-K through grade 12). Professional licensure may be earned through master's degree programs at Emerson (see the current Graduate Catalogue for details).

Students in Communication Sciences and Disorders who seek initial licensure as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels, pre-K through grade 12) must complete a master's degree in Communication Disorders in a Massachusetts Department of Education-Approved program. The Professional License requires the completion of the post-master's degree Clinical Fellowship (see the Graduate Catalogue for details).

Students are advised to contact their program advisor and their Educator Preparation Program Director in their proposed area of licensure as early as possible for information regarding requirements and appropriate course work and field placements.

## Title II Disclosure

Section 207 of the Higher Education Act mandates that institutions preparing educators for work in schools must disclose the pass rates on state teacher tests for their students during the most recently completed academic year. In Massachusetts this is the two-part Massachusetts Test for Educator Licensure comprising the Communication and Literacy Skills Test (CLST) and the Subject Matter Test (SMT). For the 2004-2005 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theater) had a total pass rate of 93% (CLST and SMT). Students in Communication Sciences and Disorders do not take a state-designed subject matter test. Title II data do not include these individuals' CLST scores, as these individuals are not preparing for classroom work.

## General Procedures and Requirements for Licensure as a Teacher of Theatre

1. Students must apply for and be accepted into a major program to be considered a degree candidate. Ordinarily, a GPA of 2.7 is required for admission to and retention in Emerson's educator preparation programs. Students should contact the Educator Preparation Program Director in the Department of Performing Arts as early as possible (or before the end of the sophomore year) regarding programs and requirements.

2. Ordinarily, a minimum of three semesters of residency is required prior to the student teaching practicum.

3. Students must fulfill the student teaching practicum through Emerson.

4. Students should contact the Educator Preparation Program Director in the Department of Performing Arts for guidance in selecting the appropriate education and psychology courses.

5. Teacher candidates must also pass the Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test and the Subject Matter Test (SMT). For information regarding testing times, locations, registration and fees, consult the Educator Preparation Program Director in the Department of Performing Arts.

The Theatre Education faculty offers review sessions for the MTEL exams once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the CLST early in their program and take the Theatre Subject Matter Test near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements and who have passed both parts of the MTEL will be considered program completers and be licensure eligible.

## Education courses

The following list of courses includes those offerings that are needed for students who will be licensed under the regulations governing educator preparation in the Commonwealth of Massachusetts. Students should seek the advice of the Educator Preparation Program Director in the Department of Performing Arts before enrolling in any of these courses.

**TH 265**
**Foundations of Education**
**4 credits**
This course examines the bases of public education and the teaching process from a theoretical and methodological viewpoint. Multiple perspectives will be employed to investigate these issues, including but not limited to, the philosophical, historical, sociological, psychological, economic, and political. Required course for initial licensure as a Teacher of Theatre. (Spring semester)

**TH 460**
**Drama as Education I**
**4 credits**
This course examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students will learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There will be 40 hours of pre-practicum work including observations of area theatre and drama classes from grades pre-K through 12. This course is open to any Performing Arts major and others with permission of instructor. It is required for Theatre Education majors seeking initial licensure as a Teacher of Theatre. (Fall semester)

**TH 461**
**Drama as Education II**
**4 credits**
In this course students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. This course is required for Theatre Education majors seeking initial licensure as a Teacher of Theatre. (Spring semester)

**TH 465**
**Student Teaching Practicum**
**4-12 credits**
An 8- to 14-week practicum providing supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which permits them to interact with students and teachers in their area of concentration. Working closely with the on-site cooperating practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have completed their education program sequence. Requirements and prerequisites may be obtained from the Theatre Education Program Director. (Fall or Spring semester)

**PS 333**
**Developmental Psychology**
**4 credits**
The class explores the stage/age-related physical, cognitive, and psychosocial development of individuals. Topics include physical maturation and sensory-motor development; thinking, reasoning and language processes; personality growth, social cognition and interpersonal interaction. Attention is also given to the discussion of contemporary controversial topics. (Semester varies)

# Faculty Emeriti

**Philip P. Amato**, *Professor of Mathematics* (1963-2007); BA, MA, Emerson College; PhD, Michigan State University.

**Joan C. Brigham**, *Professor Emeritus of Visual and Media Arts* (1971-2002); AB, Pomona College; AM, Harvard University.

**Richard Chapin**, *President Emeritus; Professor Emeritus of Social Sciences* (1967-1975); SB, MBA, Harvard University; LLD (Hon.), Emerson College.

**John Coffee**, *Professor Emeritus of History* (1970); BA, Yale University; MDiv., Harvard University.

**Kenneth C. Crannell**, *Professor Emeritus of Communication* (1957-1999); BA, MA, Emerson College; PhD, Northwestern University.

**Thomas Dahill, Jr.**, *Professor Emeritus of Humanities and Social Sciences* (1961-1993); BS, Tufts College; Diploma, Fifth Year Certificate, The School of the Museum of Fine Arts; FAAR, American Academy in Rome; AM (Hon.), Emerson College.

**Anthony DeLuca**, *Professor of History* (1981-2007); BA, Boston College; MA, PhD, Stanford University.

**Irma B. DiRusso**, *Professor Emeritus of Communication Disorders* (1959-1982); BLI, MS in Speech, Emerson College.

**Charles Klim**, *Professor Emeritus of Communication Disorders* (1959-1992); BA, MA, Emerson College; PhD, University of Pittsburgh.

**Carol Korty**, *Professor Emeritus of Performing Arts* (1981-1999); AB, Antioch College; MFA, Sarah Lawrence College.

**Gerald W. Kroeger**, *Professor Emeritus of Mass Communication* (1958-1981); BS, Mankato State College; MS, Ohio Wesleyan University; PhD, Florida State University.

**Frances LaShoto**, *Professor Emeritus of Communication Studies* (1947-1956; 1962-1992); BA, MA, Emerson College.

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**Walter Littlefield,** *Professor Emeritus of Communication* (1964-2002); BA, MA, Michigan State University.

**David Luterman**, *Professor Emeritus of Communication Sciences and Disorders* (1960-2000); BA, Brooklyn College; MS, DEd, Pennsylvania State University.

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**Harry W. Morgan,** *Professor Emeritus of Performing Arts* (1960); BS in Sp., MS in Sp., Emerson College.

**Leonidas A. Nickole**, *Professor Emeritus of Performing Arts* (1953-2001); AB, AM, Emerson College; MA, Columbia University.

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**Vito N. Silvestri**, *Professor Emeritus of Communication Studies* (1964-1995); BS, Indiana State College; MS in Sp., Emerson College; PhD, Indiana University.

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**Mary Ellen Adams**, *Assistant Professor of Performing Arts* (1969); BS, Valparaiso University; MS in Sp., Emerson College.

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**Pierre Archambault,** *Associate Professor of Visual and Media Arts* (2002); BFA, Tufts University; MFA, The School of the Art Institute of Chicago.

**Karl Baehr,** *Executive-in-Residence of Marketing Communication* (2004); BA, Stephen F. Austin State University; MA University of New Mexico; PhD, Regent University.

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**Bernard Brooks,** *Writer-In-Residence of Writing, Literature,, and Publishing* (2006); BA, Harvard University; MFA, University of Iowa.

**Amelia Broome-Silberman,** *Artist-in-Residence of Performing Arts* (2002); BA, University of West Florida; MFA Boston University.

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**Martie Cook,** *Assistant Professor of Visual and Media Arts* (2002); BS, MFA, Emerson College.

**Thomas William Cooper**, *Professor of Visual and Media Arts* (1983); BA, Harvard University; MA, PhD, University of Toronto.

**Marsha Della-Giustina**, *Associate Professor of Journalism* (1977); BA, Russell Sage College; MS, EdD, Boston University.

**Pierre Desir,** *Assistant Professor of Visual and Media Arts* (2002); CEd, Davies College; BA, City University of New York; MA, MFA, University of California, Los Angeles.

**Lisa Diercks,** *Associate Professor of Writing, Literature,, and Publishing* (2001); BA, Tufts University, MS, Boston University.

**William Donoghue**, *Associate Professor of Writing, Literature,, and Publishing* (1997); BA, University of Calgary; MA, McGill University; PhD, Stanford University.

**Kathleen Donohue**, *Associate Professor of Performing Arts* (1986); BA, University of Texas; MFA, University of Iowa.

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**Timothy Edgar,** *Associate Professor of Marketing Communication* (2002); BA, Eastern Illinois University; MA, PhD Purdue University.

**David Emblidge,** *Assistant Professor of Writing, Literature,, and Publishing* (2003); BA, St. Lawrence University; MA, University of Virginia; PhD, University of Minnesota.

**Heather Erickson,** *Lecturer of Organizational and Political Communication* (2005); BA, University of Nebraska-Lincoln; MFA, Suffolk University.

**Robin Riley Fast**, *Associate Professor of Writing, Literature,, and Publishing* (1989); BA, University of California, Berkeley; MA, Hunter College; PhD, University of Minnesota, Twin Cities

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**Donald Fry**, *Associate Professor of Visual and Media Arts* (1986); BA, MA, Bowling Green State University; PhD, The Ohio State University.

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**Brian Glenn,** *Assistant Professor of Journalism* (2007); BA, Wesleyan University; MPhil, PhD, Oxford University.

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**David L. Maxwell**, *Professor of Communication Sciences and Disorders* (1966); BS, MS, PhD, Southern Illinois University.

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**Robbie McCauley**, *Professor of Performing Arts* (2000); BA, Howard University; MA, New York University.

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**Maria Mody,** *Associate Professor of Communication Sciences and Disorders* (2007); BA, Sophia College, Bombay University; MA, Fairfield University; MS, Hunter College; PhD, City University of New York.

**Joann M. Montepare,** *Associate Professor of Psychology* (1998); AB, Smith College; MA, State University of New York, New Paltz; PhD, Brandeis University.

**Paul Niwa,** *Assistant Professor of Journalism* (2001); BA, University of California, Riverside; MS Columbia University.

**William Orem,** *Writer-In-Residence of Writing, Literature,, and Publishing* (2007); BA, Hampshire College; MFA, PhD, Indiana University.

**Wyatt Oswald,** *Assistant Professor of Communication Sciences and Disorders* (2006); BA, Dartmouth College; MS, PhD, University of Washington.

**Pamela Painter,** *Professor of Writing, Literature,, and Publishing* (1987); BA Pennsylvania State University; MA, University of Illinois.

**Jon Papernick**, *Lecturer in Writing, Literature,, and Publishing* (2007); BA, York University; MFA, Sarah Lawrence College.

**Emmanuel Paraschos,** *Professor of Journalism* (1998); BJ, MA, PhD, University of Missouri.

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**J. Gregory Payne,** *Associate Professor of Organizational and Political Communication* (1983); BA, MA, University of Illinois; MPA, Kennedy School of Government, Harvard University; PhD, University of Illinois.

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**Scott Pinkney,** *Assistant Professor of Performing Arts* (2004); BFA, Boston University.

**Joshua Polster,** *Assistant Professor of Performing Arts* (2007); BS, MA, Ohio University; PhD, University of Washington.

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**Kathryn Ramey,** *Associate Professor of Visual and Media Arts* (2004); BA, Evergreen State College; MFA, Temple University. (Pre-Tenure leave Spring 2008)

**Frederick Reiken,** *Associate Professor of Writing, Literature,, and Publishing* (1999); BA, Princeton; MFA, University of California, Irvine. . (Sabbatical leave Fall 2007 and Spring 2008)

**Jan Roberts-Breslin,** *Associate Professor of Visual and Media Arts* (1990); BA, University of Delaware; MFA, Temple University.

**Melinda B. Robins,** *Associate Professor of Journalism* (1996); BA, University of Bridgeport; MA, University of Wisconsin, Madison; PhD, University of Georgia.

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**John Newton**, *Part Time Faculty of Marketing Communication* (2004); BA, University of Massachusetts, Amherst.

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**Benjamin Papendrea,** *Part Time Faculty of Science;* BS, University of Massachusetts.

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(as of June 2007)

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**as of June 2007*

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# Policy Statements

## Accreditation

Emerson College is accredited by the New England Association of Schools and Colleges, Inc., a non-governmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering postgraduate instruction. Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation. Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution. Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association: New England Association of Schools and Colleges, The Sanborn House, 15 High Street, Winchester, Massachusetts 01890, (617) 729-6762 The programs of Communication Sciences and Disorders, Communication Studies, and Performing Arts also offer Massachusetts Department of Education-Approved Programs leading to teacher certification.

## Notice Regarding the Contents of this Catalogue:

Emerson College makes every effort to ensure that the material published in the catalogue is accurate at the time of publication. The information contained in this catalogue does not constitute a contract between the College and the student. Emerson College reserves the right to make corrections or change any provision and requirement in this catalogue at any time within the student's term of residence. The College specifically reserves the right to change its tuition rates and other financial charges. The College also reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

For further information, contact:
The Office of Academic Affairs
Emerson College
120 Boylston Street
Boston, MA 02116-4624

## Statement of Non-Discrimination

Emerson College admits qualified students of any race, color, religion, national and ethnic origin, sex, sexual orientation, gender identity, age, or disability to all the rights, privileges, programs, and activities generally accorded or made available to students at the College. Emerson College does not unlawfully discriminate on the basis of race, color, religious beliefs, national and ethnic origin, sex, sexual orientation, gender identity, age, disability, or any other category protected by law, in the administration of its educational policies, admission policies, scholarship and loan programs, athletic programs, or other College administrated programs. Individuals with questions or concerns about the College's non-discrimination policy may contact Emerson College's Associate Vice President for

Human Resources and Affirmative Action at Emerson College, 120 Boylston Street, Boston, MA 02116-4624, (617) 824-8580.

Massachusetts General Laws provides that any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his/her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination, study, or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which he/she may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of these provisions.

## Students Right to Privacy (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) is a federal law which states (a) that a written institutional policy must be established and (b) that a statement of adopted procedures covering the privacy rights of students be made available. FERPA provides that the institution will maintain the confidentiality of student educational records and access to them by students.

## FERPA Definition of Records

FERPA defines education records as records, files, documents, and other recorded materials which contain information directly related to a student and which are maintained by Emerson College or a person acting for the College. The term education record does not include records of instructional, supervisory and administrative personnel and educational personnel ancillary thereto that are in the sole possession of the maker thereof and which are not accessible or revealed to any other person except a substitute; records on a student who is 18 years of age or older that are created or maintained by a physician, psychiatrist, psychologist or other recognized professional or paraprofessional acting in a professional or paraprofessional capacity, or assisting in that capacity and in connection with the provision of treatment to the student, and are not available to anyone other than persons providing such treatment, provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student's choice; records of students as employees unless the employment results from the employee's status as a student; and alumni records.

### Access to Records

FERPA accords all the rights under FERPA to all students at the college. No one outside the institution shall have access to nor will the institution disclose any information from students' educational records without the written consent of students except to personnel within the institution with legitimate educational interest, to persons or organizations providing students financial aid, to accrediting agencies carrying out their accrediting function, and to persons in an emergency in order to protect the health or safety of students or other persons. Emerson College will also release information to be in compliance with a judicial order; this release will occur only after an attempt has been made to contact the student at the last known permanent address.

Within the Emerson College community, only those members, individually or collectively, acting in a student's educational interest are

allowed access to the student education records. Legitimate educational interest means (1) the information or records requested is relevant and necessary to accomplishment of some task or determination; and (2) the task or determination is an employment responsibility for the inquirer or is a properly assigned subject matter for the inquirer's employment responsibility. These members include Faculty Advisors, personnel in the Registrar's Office, Vice President for Enrollment Office, Advising Office, Vice President for Academic Affairs Office, President's Office, Vice President for Information Technology Office, Personnel Office, Financial Aid Office, Student Accounts Office, Counseling Center, Career Development Office, Public Relations Office, Institutional Advancement, Campus Safety Office, program committees, scholarship committees and academic personnel. A listing of the types, locations and custodians of education records follows.

The rights of this policy are extended to all students enrolling in Emerson College after January 1, 1975.

**Directory Information**

At its discretion the College may provide Directory Information in accordance with the provisions of the Act to include: Name, Local Address, Permanent Address, Name of Parent(s)/ Guardian(s), Local Phone Number, Dates of Attendance, Degrees Earned, Dates of Degrees, Awards/Honors/Scholarships, Major, Sports and Activities, Height and Weight of Members of Athletic Teams, Adviser, Concentrations, and Computer User Name. It should be known that it is the College's choice to release this information, and careful consideration is given to all requests to insure that the information is not released indiscriminately. A student may withhold Directory Information by notifying the Registrar's Office in writing two weeks prior to the start of classes for the fall term.

Requests for non-disclosure will be honored by the institution until the Registrar's Office is notified in writing by the student to remove the action.

A record of all disclosures will be maintained in the student record, except when the request is made by (1) the eligible student, (2) a school official who has been determined to have a legitimate educational interest, (3) a party with written consent from the eligible student, or (4) a party seeking directory information. The record of each disclosure will contain the name of the parties who have requested or received information and the legitimate interest the parties had in requesting or obtaining the information.

**Review Process**

FERPA provides students with the right to inspect and review information contained in their educational records, to challenge the contents of their educational records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files if they feel the decisions of the hearing panel to be unacceptable. The Registrar's Office and the Dean of Students' Office have been designated by the institution to coordinate the inspection and review procedures for student educational records. Students wishing to review their education records must make written requests to the Registrar or the Dean of Students listing the item or items of interest. Records covered by FERPA will be made available within forty-five days of the request. All documents will be reviewed in the presence of a designated official. Any document a student may see he/she may have copies of, unless a financial hold exists, the document involves another person, or the

student has waived his/her right to access. These copies will be made at the student's expense.

### Restricted Information

As outlined by FERPA, a student may not inspect and review the following: financial information submitted by parent(s)/guardian(s); letters of recommendation to which the student has waived the rights of inspection and review; records upon which admission decisions were made; or education records containing information about more than one student, in which case the institution will permit access only to that part of the record which pertains to the inquiring student. The institution is not required to permit a student to inspect and review confidential letters and recommendations placed in the files prior to January 1, 1975, provided the letters were collected under established policies of confidentiality and were used only for the purposes for which they were collected.

### Challenge Procedures

A student who believes that the education records contain information that is inaccurate or misleading or otherwise in violation of his/her privacy or other rights may discuss the problem informally with the Registrar or Dean of Students. If the decisions are in agreement with the student's requests, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended, and the student will be informed by the Registrar or Dean of Students of the right to a formal hearing. A request for a formal hearing must be made in writing to the Associate Vice President for Student Administrative Services, who, within a reasonable period of time after receiving such request, will inform the student of the date, place, and time of the hearing. The student may present evidence relevant to the issues raised and may be assisted or represented at the hearings by a person of the student's choice. The hearing panel that will adjudicate such challenges will be the Associate Vice President for Student Administrative Services, the Registrar if the challenge concerns a document maintained by the Dean of Students, the Dean of Students if the challenge concerns a document maintained by the Registrar, two faculty members selected by the Faculty Steering Committee and two student members selected by Student Government. No member of the hearing panel may have a direct interest in the outcome of the hearing.

Decisions of the hearing panel will be final, will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions, and will be delivered to all parties concerned. The education records will be corrected or amended in accordance with the decisions of the hearing panel if the decisions are in favor of the student. If the decision is unsatisfactory to the student, the student may place with the education record statements commenting on the information in the records or statements setting forth any reasons for disagreeing with the decisions of the hearing panels. The statements will be placed in the education record, maintained as part of the student record, and released whenever the record in question is disclosed.

A student has the right to submit a written complaint to the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. 20202-4605, if the student believes the College has violated the student's right under the Family Education Rights and Privacy Act.

Revisions, clarifications and changes may be made in this policy at any time and without prior notice.

**Annual Notification**
Students will be notified of their FERPA rights annually by publication in the student handbook.

**Types, Locations, and Custodians of Education Records**
Following is a list of the types of records that the College maintains, their locations, and their custodians.

**Admissions Records**
Office of Undergraduate Admission
120 Boylston Street
*Custodian:* Vice President for Enrollment

**Cumulative Academic Records**
Registrar's Office
216 Tremont St., 4th Floor
*Custodian:* Registrar

**Health Records**
Health Services
216 Tremont St., 3rd Floor
*Custodian:* Director of Health Services

**Financial Aid Records**
Financial Aid Office
216 Tremont St., 4th Floor
*Custodian:* Director of Student Financial Services

**Financial Records**
Student Accounts Office
216 Tremont St., 4th Floor
*Custodian:* Director of Student Financial Services

**Placement Records**
Career Development
216 Tremont St., 6th Floor
*Custodian:* Director of Career Services

**Progress Records or Advising Records**
Faculty Office, Individual Offices or Advising Center
216 Tremont St., 6th Floor
*Custodian:* Instructor, Advisor

**Disciplinary Records**
Office of the Dean of Students
96 Beacon St., 4th Floor
*Custodian:* Dean of Students

**Policy, Practices, and Procedures Regarding Students with Disabilities**
Emerson College is committed to providing qualified students with disabilities equal access to the College's programs, activities and services, while maintaining the high standards of achievement that are essential to the integrity of the College's programs and services. In advancing these dual aims, the College will ensure that its policies, practices, and procedures conform to federal and state statutes and regulations. The College's philosophy is one of independence and self-determination. Students with disabilities – just like all students-- have control over their lives here at Emerson and are ultimately responsible for making decisions about the choices available to them at the College.

**Governing Law (Section 504 of the Rehabilitation Act of 1973, The Americans with Disabilities Act of 1990)**
Two federal statutes govern the rights of individuals with disabilities and apply to students with disabilities attending Emerson College. Section 504 of the Rehabilitation Act of 1973 (Section 504) states that no "otherwise qualified person" with a disability can be excluded from, denied the benefits of, or be subjected to discrimination under any program or activity within an institution that receives federal financial aid. The Americans with Disabilities Act (ADA) defines a person with a disability as any individual who (1) has a physical or mental impairment that substantially limits one or more major life activities; (2) has a record of such an impairment; or (3) is perceived by others as having such an impairment. The ADA applies to Emerson College, both as a place of public accommodation and as an employer. Taken together, Section 504 and the

ADA require institutions of higher education to provide equal access to educational opportunities to otherwise qualified persons with disabilities.

### Rights and Responsibilities of Students with Disabilities

Emerson students with disabilities (as defined under the ADA) have the right to the following:

- Equal access to the College's programs, activities, and services;
- Reasonable accommodations, academic adjustments, and/or auxiliary aids and services that they may need to have equal access to the College's programs, activities, and services;
- Appropriate confidentiality of information concerning their disability as required by federal and state law;
- Reasonably accessible and available information concerning the College's disability services.

Emerson students with disabilities have the responsibility to do the following:

- Meet the College's qualifications and maintain essential technical, academic, and institutional standards;
- Inform the College's Disability Services Office (DSO) if they require an accommodation to have equal access to any of the College's programs, activities, or services;
- Provide the DSO with appropriate documentation indicating how their disability limits their participation in any of the College's programs, activities, and services;
- Follow the DSO's procedures for requesting and obtaining reasonable accommodations, academic adjustments, and/or auxiliary aids and services.

### Rights and Responsibilities of the College

Emerson College has the right to do the following:

- Maintain the College's academic standards;
- Enforce the College's Code of Conduct;
- Request and receive appropriate documentation supporting students' requests for accommodation, academic adjustments, and/or auxiliary aids and services;
- Defer action on a student's request for accommodation until the student provides appropriate documentation supporting the existence of his or her claimed disability and the appropriateness of the requested accommodation(s);
- Offer students the most cost-effective accommodations, academic adjustments, and/or auxiliary aids and services that are responsive to the student's particular needs;
- Decline to provide an accommodation that would require a waiver or alteration of an essential element of a course or program, provided that the appropriate academic officer or department chair first identifies the course or program's essential elements and concludes that the requested accommodation is incompatible with the essential elements of the course or program;
- Refuse to provide a requested accommodation, adjustment, and/or auxiliary aid and service, if providing the requested accommodation would impose an undue burden on the College.

Emerson College has the responsibility to do the following:

- Provide information to students concerning the resources and services available for students with disabilities and provide that information in accessible formats upon request;
- Ensure that the College's programs, activities, and services, when viewed in their entirety, are accessible to qualified students with disabilities in an integrated and appropriate setting;
- Work with students who request accommodations to identify reasonable and effective accommodations for each student's needs within the context of a particular course or program's essential elements;

- Respond to all requests for accommodation in a timely manner;
- Provide reasonable and appropriate accommodations, academic adjustments, and/or auxiliary aids for students with disabilities;
- Maintain appropriate confidentiality of the student's documentation, records, and communications in accordance with federal and state law.

**Process for Making Accommodation Requests**

Emerson's Disability Services Office (DSO) offers services to qualified students with documented physical, medical visual, hearing, learning or psychiatric disabilities. The Disability Service Coordinator is the College's primary contact person for all students with disabilities. All student requests for accommodations must be directed to and evaluated by the Disability Services Coordinator.

Although the College does not require Emerson students with disabilities to register with the DSO, students must contact the DSO if they choose to request an accommodation or would like to take advantage of the DSO's services. When making requests for accommodations, students should remember that it takes time for the College to arrange accommodations. Therefore, if a student's requests are not made in a timely manner, the College cannot guarantee that accommodations will be provided when needed. For example, the College requires sufficient time to arrange for accommodations such as sign interpreters, texts in alternative formats, or possibly altering room assignments. Students who wish to request test accommodations should also note that professors often want to know about a student's need for test accommodations early in the semester so alternative arrangements can be made in advance of any exams.

Students who request accommodations will be asked to provide the DSO with recent and appropriate documentation of their disability, and why their requested accommodation is necessary. A qualified professional must prepare the documentation. After submitting this documentation to the DSO, a student must make an appointment to meet with the Disability Service Coordinator where they will review together the documentation and the student's requests for accommodations. After reviewing a student's request for accommodation(s) and the supporting documentation, the Coordinator will decide whether or not the student is eligible to receive the requested, or some alternative accommodation(s), and will inform the student in writing of this decision. The DSO also will inform the student in writing of his or her right to appeal the DSO's decision.

**Location and Contact**

The Disability Services Office is located at 216 Tremont Street on the fifth floor. The Disability Service Coordinator can be reached by email at *dso@emerson.edu* or by telephone at 617-824-8415. The mailing address is Disability Services Office, Emerson College, 120 Boylston Street, Boston, MA 02116. Additional information concerning the philosophy, policies and procedures pertinent to disability services can be found at www.emerson.edu/disability_services. Students should contact the DSO with any and all questions or concerns.

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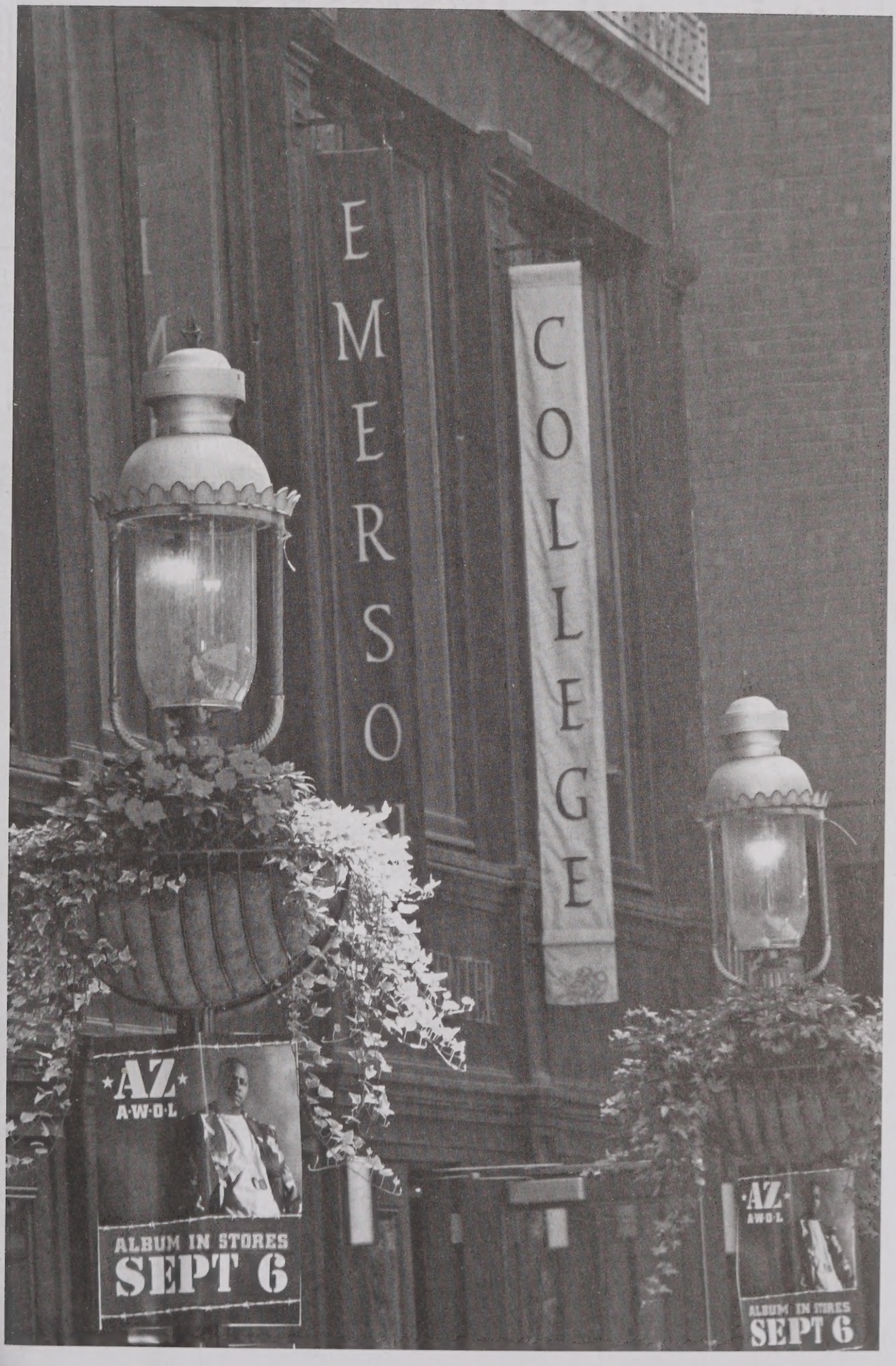
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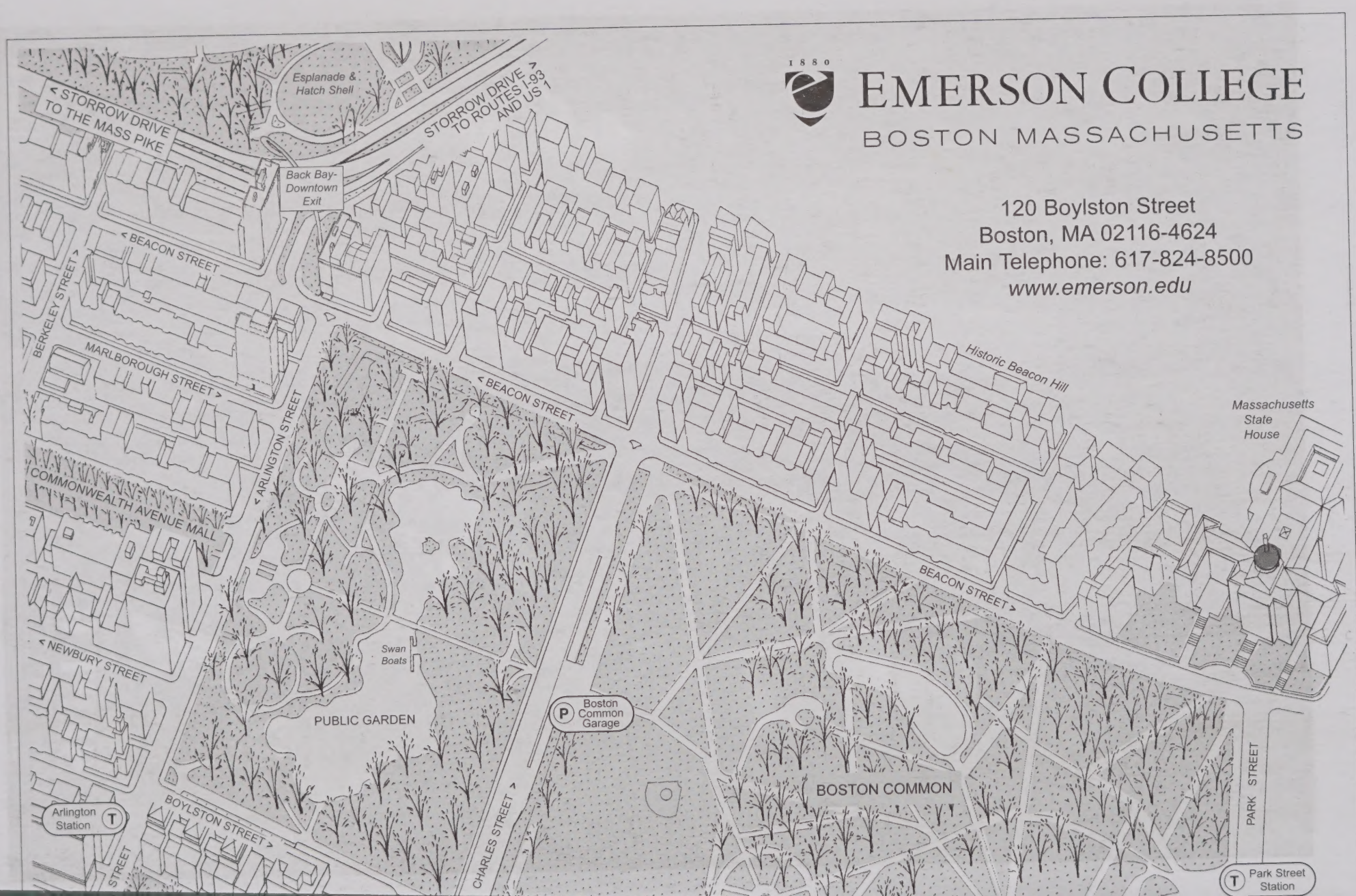
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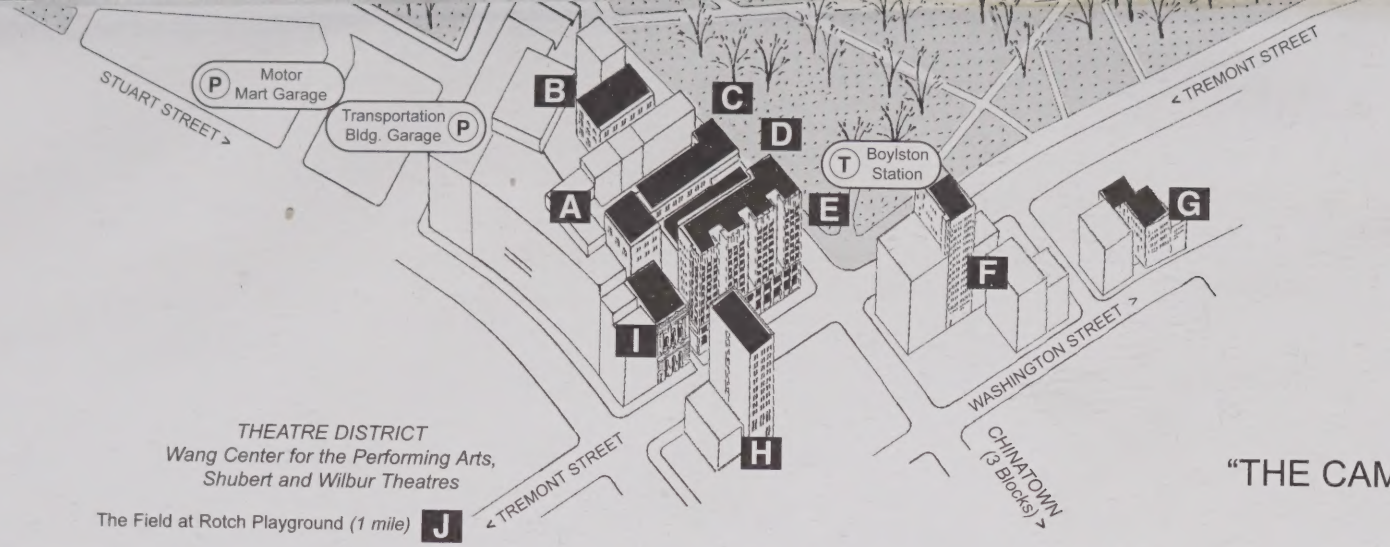


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# "THE CAMPUS ON THE COMMON"

**A: TUFTE PERFORMANCE & PRODUCTION CENTER**
**10 BOYLSTON PLACE**

**Admission Visitor Center**

Greene and Semel Theaters
Makeup Lab, Costume Shop
Performing Arts Department
Spector & Huret Gallery
Television Studios
Theatre Design/Tech Center

**B: PIANO ROW RESIDENCE HALL and MAX MUTCHNICK CAMPUS CENTER**
**150 BOYLSTON STREET**

Athletics Office
Dean of Students
Gymnasium
Multicultural Student Affairs
Off-Campus Student Services
Student Activities
Student Life

**C: WALKER BUILDING**
**120 BOYLSTON STREET**

Academic Computing
Alumni Relations
Center for Spiritual Life
Emerson Channel
Honors Program
Human Resources
Institute for Liberal Arts & Interdisciplinary Studies
Institutional Advancement
Journalism Department
Journalism Newsroom/Studio
Levy Marketing Suite
Library
Marketing Communication Department
Organizational & Political Communication Department
School of Communication
TRF Production

**D: COLONIAL BUILDING**

Bookstore

**E: LITTLE BUILDING**
**80 BOYLSTON STREET**

Residence Hall
Dining Service
Cabaret (function room)
Continuing Education
External Programs (L.A. and study abroad programs)
Film-Video Equipment Center
Fitness Center
Housing & Residence Life
Print and Copy Services
Public Affairs
Public Safety
Student Service Center

**F: ANSIN BUILDING**
**180 TREMONT STREET**

Academic Affairs
Administration and Finance
Graduate Studies
Information Technology
Media Services Center
President's Office
School of the Arts
Visual & Media Arts Department
WECB and WERS radio
Writing, Literature & Publishing Department

**G: PARAMOUNT CENTER RESTORATION**
*(future site, 2009)*

**H: 216 TREMONT STREET**

Advising Center
Bill Bordy Theater
Career Services
Center for Health & Wellness
Counseling Center
Communication Sciences & Disorders Department
International Student Affairs
Learning Assistance Center
Registrar
Student Financial Services

**I: CUTLER MAJESTIC THEATRE**

**J: THE FIELD AT ROTCH PLAYGROUND, ALBANY & RANDOLPH STREETS**

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